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MONSTER FANTASY NEWS



Christopher Lee said he was all thorough with horror flicks, but he's returning to his old Alma Mater, Hammer Films, to star in "To The Devil A Daughter." You can also catch Lee-gone-streight in "The Three Musketeers" and "Men With The Golden Gun."

Peter Cushing goes right from Tyburn's "The Ghoul" into Tyburn's "Legend of the Werewolf." Freddie Francis will direct and his son Kevin will produce.

Vincent Price, who has terrified countless millions, was pretty scared himself recently. He was mugged while vacationing in Gnos, Italy. Price does a terrific job narrating "The Devil's Triangle," a documentary of the weird happenings in that triangular section of the Atlantic between Miami, Bermuda and San Juan, where ships and planes mysteriously disappear. Recovered from his mugging, Vince recently attended a celebrity dinner in Hollywood honoring psychic Jeane Dixon.

Calling all "Star Trek" fans! Paramount is huddling with Gene Roddenberry about doing a theatrical movie version of the "Star Trek" saga. And ever wonder what happened to that wonderful hunk of hardware the U.S.S. *Enterprise*? Well, the space ship has been donated to the Smithsonian Institution and is now on display in its National Air and Space Museum in the Arts and Industries Building.

Fans of *King Kong* have two treats in store for them. "The King Kong Book," by Orville Goldner and George Turner, is now out. This is a complete dossier on the fantasy-horror classic. A.S. Barnes is the publisher. A second delight is due when Pinnacle Books releases its novelization of the original "King Kong" film script.

John Phillip Law has just joined the cast of the remake of "The Spiral



In "Shanks," Marcel Marceau makes his American film acting debut in dual roles as a deaf-mute puppeteer and his old benefactor who teaches him a bizarre game of life and death.

William Castle, who directed "Rosemary's Baby," directs "Shanks." Hera Marceau, as the puppeteer amuses himself with a new puppet, who just happens to look like his old benefactor!



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William Finley as
The Phantom in
"Phantom of the
Paradise," a current
release. Several other
rock 'n' horror films
are on their way.



"Staircase" being filmed in England. The original movie version of Ethel Lina White's magnificent thriller was made by RKO Radio back in 1946. Dorothy McGuire starred as a deaf-mute girl being terrorized by a crazed killer. George Brent and Ethel Barrymore co-starred under Richard Siodmak's direction. The remake stars Jacqueline Bisset as the deaf-mute girl, with Christopher Plummer and Mildred Dunnock in the Brant and Barrymore roles. Gayle Hunnicutt, Sam Wanamaker and Elaine Stritch round out the cast under Peta Collinson's direction. Josef Shafiel and Peter Shaw will produce. Location filming is now underway in a lovely and appropriately spooky old English country house, Blinfield Manor, near Bray Studios. Despite its English location, the film is set in the U.S.A.

When he completes "Staircase," John Phillip Law may well step back into his *Sinbad* shoes for "Sinbad at

the World's End." He played the sailor-boy in "The Golden Voyage of Sinbad." The new film will mark the eleventh collaboration between Charles Schneer and the great Ray Harryhausen, and their third *Sinbad* adventure. Master monster-maker Harryhausen will co-produce from his own original story. Columbia will distribute.

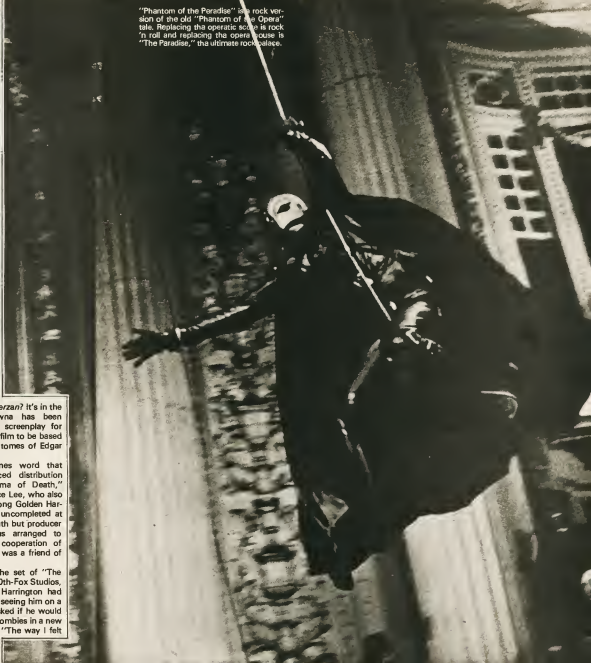
Elizabeth Montgomery, everybody's favorite witch — her TV series "Bewitched" is going strong on the rerun circuit — will play *Lizzie Borden* in the made-for-TV film "The Legend of Lizzie Borden." *Lizzie* was the lass who took an ax, so the rhyme goes, and gave her father 40 whacks. When she saw what she had done, the rhyme continues, she gave her mother forty-one! She was tried and acquitted of the crime, but public opinion branded her guilty. Recently scholars of the case have speculated whether she was innocent or guilty.

Ready for a new *Terzan*? It's in the works. Robert Towne has been signed to write the screenplay for "Lord Graystoka," a film to be based on the early *Terzan* tomes of Edgar Rice Burroughs.

From Tokyo comes word that Towne has announced distribution plans for "The Game of Death," starring the late Bruce Lee, who also directed for Hong Kong Golden Harvest. The film was uncompleted at the time of Lee's death but producer Raymond Chaw has arranged to finish it, with the cooperation of James Coburn, who was a friend of Lee.

Ray Milland, on the set of "The Dead Don't Die" at 20th-Fox Studios, said director Curtis Harrington had phoned him up after seeing him on a TV talk show and asked if he would play the king of the zombies in a new *Movie of the Week*. "The way I felt
(continued on page 88)

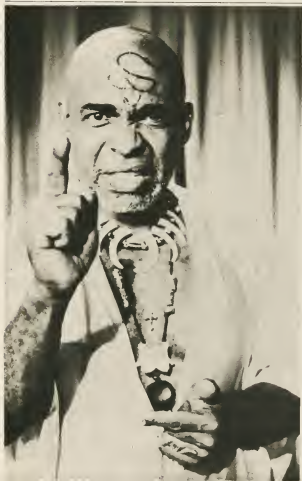
"Phantom of the Paradise" is the rock version of the old "Phantom of the Opera" tale. Replacing the operatic score is rock 'n' roll and replacing the opera house is "The Paradise," the ultimate rock palace.



MONSTER FANTASY MOVIES

The current crop of creepers

In "The House on Skull Mountain," Jean Durand portrays a voodoo witchdoctor whose dark ceremonies are threatened.



"Captain Kronos: Vampire Hunter" — Horst Janson plays *Capt. Kronos* in Paramount's release of this Hammer Film, but the real star is director-scriptwriter-co-producer Brian Clemens. After scripting films like "The Golden Voyage of Sinbad," "Dr. Jekyll and Sister Hyde" and countless TVers, Clemens makes his debut as a director on this film. The results are terrific — good suspense, a nice sense of atmosphere, appropriately sexy, and many unexpected turns. The two drawbacks are phony make-up and a disappointing finale. But go see this one — *Captain Kronos* might just become a new cult hero!

"The Devil's Triangle" — Vincent Price narrates this Cinema National documentary, made by Richard Winer. The body of the film traces disappearances in the Atlantic Ocean between Miami, Bermuda and San Juan from the late 1800's through 1967. Assorted experts suggest causes ranging from kidnappings by space visitors to a change in dimension due to electromagnetic fields.

"Flesh Gordon" — Jason Williams is the hero of this parody of the old Universal series "Flash Gordon." Soft-core porno has given it an X rating. Earth is bombarded by debilitating sex-rays and *Flesh* sets out to defeat the wicked sex-fiend *Emperor Wang*.

"Frankenstein, 1984" — Producer-director Frank R. Saletri is just getting this one together.

"The Hephaestus Plague" — Bradford Dillman, Joanna Miles and Patty McCormack head the cast of this Paramount release under direction of William Castle.

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"It's unbelievable! I put on 12" on my chest and 4" on my arms and I'm in a short period of time! I was so, I've going to continue my training and try to become one of the best built men in America!"

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D. Kaufman



"I really lost my heartily. Reached 6" off my waist. It was easy following your course. Those muscles are bulging all over. I'm now twice as strong and my endurance has increased tremendously. Many thanks for what you have done to me."

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"The Towering Inferno"

Richard Chamberlain fights other guests for the breeches boy. William Holden, Faye Dunaway, Fred Astaire, Robert Wagner and Robert Vaughn also star in this film.

Steve McQueen, as fire department battalion chief O'Hallorhan, clings desperately to a fireman, played by Ernie Oresatti, as the flames rise.



Paul Newman, as Doug Roberts, the building's architect, rescues Liseotte Mueller, played by Jennifer Jones, from a stairwell shattered by fire and explosions.



A rescue helicopter and a breeches boy are used to rescue a party of V.I.P.'s trapped at the top of a skyscraper in 20th Century-Fox's "The Towering Inferno."



"The Hindenburg" — A Universal release based on the book which claimed the explosion aboard the Nazi dirigible was no accident. The special effects should be terrific. George C. Scott, Anne Bancroft and Roy Thinnes star under Robert Wise's direction.

"The House of Skull Mountain" — Four distant relatives are called to a sinister house by a dying old lady and fall under the threat of death by voodoo. A black voodoo horror show from 20th Century-Fox.

"It's Alive" — A newborn baby, a mutant, is the killer in this one, from Werner Brothers. An extirminator is exposed to a powerful new insecticide which produces super-strong insects. When his child is born, it kills doctors and nurses and escapes through the delivery room skylight to terrorize the city. Sharon Farrell, Andrew Duggan, Guy Stockwell and Michael Ansara star.

"Jaws" — A killer shark terrorizes a resort community. Based on the best-selling novel by Peter Benchley. Roy Schneider and Robert Shaw star.

"Legend of the Werewolf" — Peter Cushing, Ron Moody, Hugh Griffith and Roy Castle star in this one — the latest from Hammer. Guess what it's about?

"The Mutations" — Donald Pleasance stars as a brilliant, but belmy scientist, who dreams of effecting an instantaneous mutation and thus creating a new life-form combining plants and humans. He dumps his "failures" — experiments that didn't quite make it — in Michael Dunn's freak show. From Columbia.

"Phantom of the Paradise" — Paul Williams stars as Swan, a nightclub owner, out looking for a new act. Like it says in the ads, he sells his soul for rock 'n' roll. From 20th Century-Fox, it's a parody of the Faust legend, with hints of the old "Phantom of the Opera."

"Phase IV" — Saul Bass, who has designed some terrific movie titles over the years, finally switches to directing. Scientists battle ants, learn to communicate with them, and discover they're out to get us. A Paramount release.

"Phase IV"

Lynne Frederick becomes mystified by the strange hypnotic power of a super-intelligent ant in Paramount's "Phase IV."



Lynne Frederick is thrust forward into a bizarre battle for man's place on earth in this ecological suspense tale about a strange biological imbalance.

Michael Murphy and Lynne Frederick attempt to escape the terrifying ants. Saul Bass directed.



Nigel Davenport is attacked by an army of ants - and it's not like it's too late.

"Shanks" — Marcel Marceau is a puppeteer who assists a sort of *Dr. Frankenstein*, also played by Merceau. When the scientist dies, his assistant becomes a puppeteer of dead bodies. A Paramount release.

"The Spiral Staircase" — Jacqueline Bisset, Christopher Plummer and Mildred Dunnock in a remake of the old chiller about the mute girl menaced by the killer. It's on it's way from Warner Brothers.

"The Stepford Wives" — Katherine Ross, Paula Prentiss and Tina Louise head the cast of this Pelomar Picture. A suburban housewife becomes convinced the men of her town, her

husband included, are turning their wives into beautiful and obedient robots.

"The Strange Exorcism of Lynn Hart" — A zombie-like cafe owner feeds dead bodies to his pigs. His waitress, a runaway killer, provides the corpses. Marc Lawrence stars, produced and directed. From Classic Films.

"The Texas Chain Saw Massacre" — Five young travelers pick up a killer, who attacks one with a razor, and later sets about polishing them off with a chain saw. A cast of unknowns make it seem even more real — and scary!

"The Towering Inferno" — This one promises to be the biggest catastrophe picture yet! It's got Steve McQueen, Paul Newman, William Holden, Richard Chamberlain, Robert Wagner, Fred Astaire, Jennifer Jones, Faye Dunaway, O.J. Simpson and Robert Vaughn. A party of V.I.P.'s are trapped by fire at the top of a new skyscraper.

"Young Frankenstein" — Mel Brooks, who finished off the *Fer West* in "Blazing Saddles," now has his sights set on horror films in this parody from 20th Century-Fox. Gene Wilder is the young doctor, Peter Boyle is the monster, and it promises to be a hoot!



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but were too scared to ask!

THE VAMPIRE BOOK

BY GARY GERANI

WITH AN INTRODUCTION

BY FLORENCE V. BROWN,

AUTHOR OF "WITCHCRAFT U.S.A." AND

"NOSTRADAMUS:

THE TRUTH ABOUT TOMORROW"



Introduction:

The Real Count Dracula And Other Real Vampires

INTRODUCTION BY FLORENCE V. BROWN,

AUTHOR OF "WITCHCRAFT U.S.A." AND

"NOSTRADAMUS: THE TRUTH ABOUT TOMORROW"

Dark clouds hide the moon as a coach lumbers over a mountain pass in the ancient kingdom of Transylvania. A castle looms up out of the blackness, and a young man, alighting from the coach, enters the eerie edifice to be greeted by a nobleman, tall and thin, with a gaunt white face and burning eyes. . .

The legend of the vampire has been popularized in countless horror films, novels and short stories. But when we leave the theater or close the book, we sigh with relief. Such things can't really happen, of course. The vampire, the creature who lives on human blood, who can change his form at will, to become a wolf, or a bat, is only the creation of some over-imaginative screen writer or novelist. So most of us believe, but recently, a serious research project has unearthed a number of frightening facts.

There was, indeed, a real Dracula who made his home in an isolated castle, high in the mountains of Transylvania. Should you wish to make the trip today, you, too, can see the ruins of Dracula's castle, and the island that houses his tomb. Moreover, if you could gain the confidence of the peasants who live in the surrounding countryside, you would learn that even now, many firmly believe in the vampire, not as a legend, but as a terrifying reality. And they have good reason to do so.

The real Dracula was not a count, but a prince, who lived—and spread terror—in 15th century Romania. (The inhabitants of Transylvania call themselves Romanians, not Rumanians, to stress their ties with ancient Rome. They claim to be of Roman descent.) He gained fame as a crusader against the "infidel Turks," and was known far and wide for his terrible cruelty toward his enemies.

One of his favorite methods of getting rid of his enemies was impalement. Although he may have learned of this method from the Turks, whose captive he was during his boyhood, he made it a fine art, insisting that the stakes should not be too sharp, so that the victim would die a lingering death, rather than a swift and relatively merciful one. He also developed many variations on the theme, each of which was suitable to the age, rank and sex of the victim.

His fame spread, and soon he was known as Vlad Tepes, or Vlad the Impaler, a nickname that gave him some satisfaction. This nickname also serves to explain one aspect of the vampire legend, and the way in which it became attached to the stories of *Dracula*. Anyone who has seen a *Dracula* movie, or has read the novel, "*Dracula*," by Bram Stoker, will recall that a vampire could only be destroyed by having a stake

Bela Lugosi descends to his private crypt in "Dracula," the classic vampire movie in 1931. Lon Chaney had been announced for the role, but upon his death the assignment went to Lugosi, who had played *Dracula* on Broadway.



driven through the heart. Thus, in the vampire stories, *Dracula* becomes the victim of his own favorite method of torture.

Of course, the vampire legend did not begin with the real *Dracula* in 15th century Transylvania. It can be found in the writings of the ancient Greeks and Romans, as well. Because the countless stories of creatures who feed on human blood have appeared so frequently, and in so many different parts of the world, one must inevitably wonder whether there is any truth behind the vampire legend. Certainly there have been individuals who would qualify for the title.

Elizabeth Bathory was one of these, and her case has been fully documented. She was born in 1560 in an area of Hungary that was close to the Carpathian mountains; and some historians insist that she was a distant relative of Prince *Dracula* himself. Married at 15 to a soldier-nobleman, she found herself left alone for long periods of time at Castle Csejthe in northwestern Hungary. Long interested in witchcraft, she had plenty of time to devote to the hobby, while her husband was off to war.

As time went on, Elizabeth became concerned with growing older and losing her beauty. Her nurse and companion, Ilona Joo, suggested that the blood of beautiful young girls was a most effective beauty treatment, and Elizabeth proceeded to try it.

In her castle countless young peasant girls were drained of their blood, their bodies pierced with tiny holes. Here, again, we can see how this real life "vampire" contributed to the legend. In vampire stories, the victims are always found with tiny holes in the throat. Whether or not the Countess drank her victims' blood or merely bathed in it is a matter of speculation. Witnesses at her trial said she did both. Because of her noble rank, she was not executed for her crimes, but confined to her castle for the remainder of her life.

When the 19th century writer Bram Stoker became fascinated by the vampire legend, and decided to make it the subject of a novel, he went back to the history of Prince *Dracula*, changing his rank to that of a count, but keeping many of the details, particularly the geographical setting.

Stoker's hero, an Englishman named *Jonathan Harker*, who has a rather prosaic job as a real-estate agent, travels to Transylvania to arrange with Count *Dracula* the details of the purchase of an ancient English abbey. It is not long before *Jonathan Harker* realizes that the county is no ordinary Transylvanian nobleman.

Dracula is never seen by his guest in the daylight, and there are no mirrors anywhere in the castle. (Vampires, according to legend, cast no reflection, and therefore shun the presence of mirrors.) *Dracula* leaves the castle, travels to England to take possession of the rented abbey, with *Harker* hot on his trail.

In the course of the novel, Bram Stoker uses many of the vampire superstitions which he gathered after

years of study. There is, for instance, the belief that a vampire can transform himself into another shape at will. It is no accident that one of the favorite animals he chooses is a bat.

While most bats are harmless creatures, they are associated with night, darkness and evil. There is one type of bat, found only in Mexico and Central and South America, that feeds on blood, usually the blood of cattle. In rare instances, it has been known to drink the blood of men. In the novel, "*Dracula*," the evil count uses the form of a bat to gain entrance to the bedchambers of beautiful young women, and then resumes the shape of a man to drain their blood as they sleep.

Since the vampire, by its very nature, is associated with the devil, Stoker also uses the notion that *Dracula* can be driven off, at least temporarily, by the sight of a crucifix. Failing this, a wreath of garlic blossom, worn about the neck, will keep him away.

In the novel, "*Dracula*," the vampire is finally trapped in his coffin and destroyed by having a stake driven through his heart. In real life, Prince *Dracula* is said to have died in battle, and to have been later decapitated by the Turks. According to tradition, he was buried in the Monastery of Snagova, on an island near the city of Bucharest. Recently, because of renewed interest in the *Dracula* legend, tourists have made a point of visiting the island where the real *Dracula* is supposed to be buried.

Of course, if you believe the vampire legend, it is possible that *Dracula* is not in his tomb. One of the most terrifying aspects of the legend is the belief that a vampire can leave his coffin at night, feed upon the blood of his victims, and return to the tomb at daybreak. According to superstition, the vampire can change himself into a mist, rise from the tomb through the tiniest crack, do his horrible work and return to his grave by the same means.

How, according to legend, does a human being become a vampire? There are countless explanations. In Transylvania it is believed that those who have been excommunicated may join the ranks of the living dead; witches and sorcerers are also likely to become vampires. When one is a victim of a vampire, and dies after being drained of blood, he, too, may become one of the "undead."

If a cat jumps over a new corpse, according to Slavic superstition, the corpse may become a vampire. This notion becomes easier to understand when we remember that cats have long been considered the favorite companions of witches. In some communities in Romania, all cats are locked up during the time a body is lying in the house, awaiting burial.

As has been mentioned, garlic is considered to be effective in driving off vampires—the reason is not quite clear, but we know that during the Middle Ages, various herbs and plants were believed to have occult properties. Since vampires can change



Home Sweet Tomb, for the vampires in "Black Sunday." It is a crypt to delight any blood-drinker — from Chaney to Lugosi to Leel

themselves into a mist, it is wise to rub keyholes and the smallest cracks under doors and windows with garlic; farm animals are also rubbed with garlic, in some villages, to protect them.

While the best method of destroying a vampire, once and for all, is by impalement, some believe that it is also wise to decapitate the vampire. Or the vampire may be shot through the heart with a silver bullet, but this can be tricky, since he is capable of changing his form to that of a bat or a wolf when being pursued.

All these superstitions, and countless others, are believed by peasants in isolated European villages. What does science have to contribute to the vampire legend?

Medical men, and particularly psychiatrists, agree that there are individuals in every age and culture who, because of mental aberrations, believe themselves to be vampires. They commit acts of sadism almost inconceivable to the normal mind.

In the 1940's, for example, a man named John George Raigh, a director of the Onslow Park Hotel in London, was driven by mental illness to believe that he was a vampire; in this belief, he killed nine people, opened their veins and drank their blood. Afterward, he dissolved the bodies in sulphuric acid. He was tried and executed for these crimes in 1949.

William Seabrook, a writer and researcher who devoted much of his life to the study of the occult, claims to have encountered a female vampire, one Mary Lensfield, on the Riviera. He gives us a description of the young woman, saying she had very white skin, red hair and green eyes. When Seabrook cut himself in her presence, she fastened her teeth to the cut and began to drink his blood. According to Seabrook, she was cured by psychiatrists of her gruesome mania.

Of course, if we wish to enlarge the definition of vampire, we might consider the case of Jack the Ripper, who is said to have served as an inspiration to Bram Stoker, even as Prince Dracula did. Although Jack the Ripper did not, so far as we know, drink the blood of his victims, he did carve them up in some very distinctive ways, and he removed certain of the organs—for whatever purpose, we cannot be sure.

Even Stoker, in his novel, "Dracula," recognized the connection between the vampire and the mentally ill. One of the characters, *Renfield*, is an inmate in a mental hospital, where he satisfies his craving for blood by feeding on flies and other insects.

Whether an individual who believes he is a vampire and who acts out his belief can be said to be a true vampire is a matter of opinion. If we wish to accept this definition however, we cannot doubt that there have been, and still are, vampires among us.

Bela Lugosi, who played the part of *Dracula* on the stage, before he recreated his role in the movies, used to make a little curtain speech after every performance. After thanking his audience for their applause, he would wish them a pleasant evening, and say he hoped they had recovered from their fright.

Then, transfixing them with his piercing eyes, he would add, "Of course, such things do happen, you know."

And perhaps, in spite of all scientific explanations, most of us do retain a chilling suspicion that Dracula and his legions still walk the earth, hidden in their tombs during the daylight hours, but rising with the coming of darkness, to seek out new victims. ●

BY GARY GERANI

Chapter One: The Vampire Hero

Of all the monstrous entities that have haunted movie houses and terrified audiences over the past sixty years, the vampire remains the strongest, and most frequently filmed member of the supernatural cinema. Unlike his chilling companions in nightmare (werewolves, zombies, *Frankensteins*, etc.), the blood sucker is a far deeper creation, appealing on various different levels of subtle terror and open to more philosophical interpretations. Before we examine at length the cinematic history of this vile yet charismatic villain, let's first try to understand more about his nature and personality, and how they affect his almost "supernatural" popularity with horror movie fans.

Perhaps the most important aspect of the vampire character is his deceptively human appearance. Most screen blood-drinkers are quite handsome, well-ordered fellows on the surface, their evil nature successfully hidden behind a veneer of false charm and suave manners. The ultimate horror of their true selves is intensified by this stark contrast, much in the same way the pitiable tendencies of the *Frankenstein* monster are contrasted by his monstrous appearance. The more human a monster is, in either appearance, nature or general character, the more he will be understood and appreciated by his audience. The result is a fuller, richer, most effective screen personality.



Beyond the mere physical appearance, though, the vampire can also register as the symbolic embodiment of the inner struggle between good and evil, man's age-old battle against the temptations of wrong doing. Most screen vampires are tragic figures who have already succumbed to the powers of darkness, doomed forever to wander throughout eternity draining the life force of others. This damning is final and all-consuming. Occasionally an antidote to the moral illness is affected, usually through scientific means (a mistake right there!), but the cure is only temporary, for vampirism is essentially a spiritual malady and is not subject to the rules and regulations of a scientific universe. The power of love, arch-enemy of anything evil, has been utilized lately as an intrinsic part of the vampire's torment. The "Dark Shadows" TV episodes and films played up this angle constantly, evoking a sense of sympathy for the cursed beings by having them actually fall in love! While the results of this experimental theme are at best uncertain, the concept itself, with its built-in contradictions, is indicative of the modern screenwriter's attempts to inject more "humanism" into the vampire character.

Mex Schreck was the first screen *Dracula* in the German "Nosferatu," 1922. There is a rumor that there never was an actor named Schreck — the word means "terror" in German — and that it was the well-known Alfred Abel who played the role.

One angle, realized almost immediately by the movie makers, is the bizarre sexual mystique about these defiant night creatures. Representing the ultimate in temptation, these gaunt, silent devils are strangely arousing in a perversely romantic way. If the resident heroine cannot resist this exciting desire to defy all that is held sacred, she will become possessed and corrupted by the evil force. The means of this corruption, the vampire's bite, is delivered with the same wanton excitement as a lover's kiss.

As we can see, the vampire is a being of many complex sides. He is a loathsome demon, the embodiment of all that is evil; he can be a man tormented, pitifully doomed to an eternity of foul deeds; or he may be a sensual symbol, a midnight lover, the devil's temptation seen as an object of stirring sexuality. As we examine his cinematic history, other and perhaps even stranger roles will emerge. One thing, however, is quite certain: whether hated or loved, pitied or desired, he is always... feared!

Lon Chaney as the apparent vampire in "London After Midnight," 1927. At the end of the film, it was revealed that Chaney was not a vampire after all, merely masquerading in connection with an elaborate manhunt.

Chapter Two: Silent Screams

Most of the early vampire thrillers weren't really vampire movies at all, but thinly-disguised melodramas capitalizing on the catchy term. Films such as "Vampires of the Coast" (1909), "Vampires of the Night" (1914) and "The Blonde Vampire" (1922) either used the term figuratively to suggest greed and "blood sucking," or interpreted it as a proper title for immoral young women who "vamped" their men! But the first genuine vampire offering, a standout classic in its time, was Friedrich Wilhelm Murnau's immortal triumph of motion picture horror: "Nosferatu, A Symphony of Terror." Produced in Germany in 1922, "Nosferatu" was an unauthorized filming of Bram Stoker's "Dracula," with characters' names — but not deeds — changed to avoid copyright infringement. The story, however, is basically the same: A young real estate agent journeys to the Carpathian mountains to complete a land transaction with a mysterious Count Orlok. He soon discovers that the Count is actually a blood-lusting undead, and the hapless fellow becomes a prisoner in the creature's gloomy castle. Meanwhile, Orlok has traveled to the city of Bremen after feasting upon the unsuspecting crew of the ship he had chartered. Affecting the city like some monstrous plague, the vampire is finally destroyed when a young woman willingly sacrifices her life by intentionally becoming a victim to lure the monster into the deadly rays of the morning sun. Love end self-sacrifice triumph over evil!



Apart from the eerie cinematography (many scenes were shot with negative filters to produce a bizarre, unearthly effect) and the marvelous settings, "Nosferatu" is instantly remembered for its startling depiction of the title character. Physically, he is, by every definition of the term, a monster! Like some horrible denizen from the very pits of Hell, a clawed, pointed-eared, totally inhuman Orlok is a superb representation of evil incarnate. Max Schreck played, or rather, "snarled" the part, bringing to life the most hideous vampire character the screen has ever known.

Lon Chaney wasn't exactly a dreamboat himself in 1927's "London After Midnight," the next major contribution to the cinevampire legend. Chaney portrayed a leering, snagle-toothed creature who, as the plotline indicates, wasn't really a monster at all, but an all-too-human pawn in a somewhat muddled murder mystery. Although no prints of this rare classic exist today, one suspects that the high budget afforded by MGM and the capable Tod Browning at the directing helm provided 1927 audiences with a sufficient amount of nightmares.



Bela Lugosi played *Dracula* on Broadway and in the classic 1931 film. He brought to the role a suave continental quality that made the vampire attractive and therefore all the more terrifying.

Chapter Three: Lugosi The Great!

In 1930, Tod Browning and vampires met again, although this time under more serious circumstances. Universal had been planning a screen adaptation of Bram Stoker's "Dracula" for years, with the studio's resident "Man of 1000 Faces," Lon Chaney, a probable candidate for the part. But the great silent screen star had been ill for some time, and it soon became apparent that a new horror personality would have to be concocted to essay the role of Count Dracula. In Bela Lugosi, Universal found exactly what it had been searching for, neatly wrapped in one debonaire, Hungarian-born package!

Among other things, "Dracula" introduced horror movie fans to a peculiar characterization which would soon become the accepted prototype of vampiric roles. Pre-Lugosi endeavors featured physically detestable, wildly fantastic renderings of the blood-sucker's form. Universal's *Dracula*, replete with cape, tuxedo and heavy accent, presented a more subtle variation of evil incarnate; a literate, enigmatic sophisticate whose vampiric cavortings remain tastefully offscreen. Of course, the actor himself is responsible for almost all of these unique personality traits. It has been observed many times that Lugosi's magnificent rendering of Count Dracula worked without the added images of pointed fangs and blood, for every gesture and expression conveyed a sense of unspeakable evil. This may also explain why the actor,

a sensitive and talented artist, became hopelessly typed in similar roles later on in his career.

"Dracula" was also the first vampire film to establish the rules and regulations of the field, as well as the genre. For the first time, stakes as a means of extermination are utilized, and much of the undead's murky superstitions and folklore are interestingly brought to light. The movie itself is a rather uneven adaptation of the famous stage play (that originally featured Lugosi, incidentally), these stagey origins in evidence through most of its 75 minutes. Brooding, slow, relying heavily on atmosphere

His glowering eyes and thick Hungarian accent helped make Lugosi an ideal Dracula.



and set design, "Dracula" is nevertheless a true horror classic and a breakthrough for the genre, although its cinematic worth is at best uncertain. Most film critics will admit, however, that the opening scenes in *Dracula's* cobweb-filled castle are among the most frightening sequences ever put on film.

(Incidentally, Universal filmed a Spanish version of "Dracula" at the same time (1931) as their famous American release.)



Bela Lugosi's triumph as *Count Dracula* launched a thousand imitations. Here Carlos Villarias prepares to put the bite on a beautiful victim in a Spanish-language "Dracula," made during the Thirties.

Chapter Four: Vampire Films of the Thirties

"**D**racula's" stupendous financial success officially kicked off a blood-thirsty trend. Carl Dreyer, a noted European director whose "Passion of Joan of Arc" was hailed as a classic, entered the horror field with "Vampyr," a dream-like masterpiece of terror and suspense loosely based on J. Sheridan le Fanu's classic short story, "Carmilla." Dreyer was a perfectionist, one of those rare talents who demanded every detail of his work to be exactly and precisely what

he had envisioned. Because some of his first tests proved too "realistic" in effect, he proceeded to shoot the entire film through a piece of gauze to accentuate the vague, fantasy-world atmosphere that the theme elicited. As far as his vampires went, Dreyer appears to be a forerunner of the Val Lewton school of horror movie making, for the thrills are mostly implied and the vampirism rarely dramatized. The film is more noted for a spectacular "premature burial"-type sequence, one of the few genuinely terrifying moments in horror history.

The next vampire effort to come from the USA was a cheapie called "The Vampire Bat." Although it has achieved a small following over the years (what horror flick made in the Thirties hasn't?), and despite a good cast consisting of such reliable troopers as Lionel Atwill, Fay Wray and

It was four years between "Dracula" and "Mark of the Vampire," Lugosi's second vampire role. A remake of the old Lon Chaney film "London After Midnight," Bela played Count Mora, while Carol Borland was his strange daughter.

What a double bill! Gloria Holden starred in "Dracula's Daughter," 1935. The next year, after "The Bride of Frankenstein" hit the screen, clever distributors got the idea of sending the two ladies out into the night together.



Dwight Frye, the film is basically a primitive, creaky old relic with astonishingly little to recommend it. A fore-runner of equally poor melodramas made in the fabulous Forties by Monogram and PRC, "Vampire Bat" goes virtually unnoticed in a decade that produced some of the best horror thrillers of all time.

By the time 1935 rolled around, various big studios were pouncing on the Transylvanian bandwagon with vampire projects of their own. MGM put a great deal of enthusiasm in a big-budgeted remake of Chaney's "London After Midnight," with the screen's new reigning king of terror, Lugosi, in the silent star's part. "The Mark of the Vampire," as it was eventually called, still suffered from the same "trick ending" problem of the original, only more intensified, for ever since Universal's ground-breaking "Dracula," audiences were more than willing to accept vampirism as a possibility and resented the somewhat forced explanation of the supernatural at the finale. But despite this major drawback, "Mark of the Vampire" is a neatly done mystery, with some fine cinematography and set design that clearly enhance its overall effect.



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In "House of Frankenstein," 1931, John Carradine played *Dracula* and Bela Karloff was *Dr. Gustav Niemann*, the mad doctor who brings him back to life by removing that stake from his chest.

Chapter Five: Shoestring Vampires

The new decade was ushered in by a handful of low-budget mellers that only vaguely pertained to vampirism. 1941's "Devil Bat" was just that, a furry fellow with a penchant for a peculiar after-shave lotion concocted by his master, none other than rapidly-declining horror film star Bela Lugosi. Bela courteously presents the perilous perfume to his imagined enemies, then frees his monstrous pet to "polish them off." Ugh.

Far better is 1943's "Son of Dracula," the follow-up to Universal's "Dracula's Daughter" of 1936. Both these spinoffs of the original are quite effective, for totally different reasons. "Daughter" is rich in gothic atmosphere, utilizing the sets from the Lugosi classic as well as the first film's *Van Helsing*, the talented Edward Van Sloan. "Son," in contrast, is one of the liveliest products to come from the Universal monster factory. With Chaney Jr. as *Drac*, the vampire role is given a new physical dimension. The *Count* does things! He violently attacks intruders, transforms himself into bats every now and then, and even disappears before our awe-struck eyes! A tall, defiant Chaney, weak in dialog scenes but great in action ones, is surprisingly successful in a role that seems to have inspired Christopher Lee's athletic interpretation more

than a decade later. Notable scenes: *Dracula* tossing jealous lover Robert Paige across a room like a rag doll, and the Count rising from his coffin in a misty bog.

Lugosi scored with a better part than usual in Columbia's "Return of the Vampire" (1944). As *Armand Tesla* (but really *Count Dracula*), our batty blood-sucker turns assistant Matt Willis into a werewolf and the two wreak havoc in the London of the Blitz. After being knocked senseless during a Nazi air raid (!), Lugosi is caught in the rays of the morning sun and goes out with a gook.

PRC's wartime contribution was "Dead Men Walk," with Lugosi look-alike George Zucco in the dual role of vampire and vampire hunter. Both perish in a flaming conflagration, along with Dwight Fyre in a typically inept climax.

Universal resurrected *Count Dracula* first in "House of Frankenstein" (1944), then in "House of Dracula" (1945) and finally in "Abbott and Costello Meet Frankenstein" (1948). Although "House of Frankenstein" has been cited as the weaker of the two "House" films because Curt Siodmak's script tended to divide the plotline into various episodes, I find it a well-mounted, neatly directed and sympathetically performed thriller that outdoes its sequel in just about every way. The *Count's* appearance, which constitutes most of the film's first third, is brief yet well written and played (by John Carradine). Looked after by murderous scientist Boris Karloff, *Dracula* meets his bony end when Karloff betrays his trust and tosses his coffin into the deadly sunrise. Carradine is instantly reduced to his skeletal frame before evaporating entirely. A year later and he's back in the "House of Dracula," this time trying to persuade sane (but soon to go mad) scientist Onslow Stevens to affect a cure for that catchy disease known as vampirism. Some of *Drac's* bad blood backs up, transforming blood donor Stevens into a raving lunatic (somewhat of an occupational hazard in horror films). The *Count* himself manages a few swift meals before biting the proverbial morning dust once again.

Chapter Six: Scared Silly

"**A**bbot and Costello Meet Frankenstein" marked Bela Lugosi's overdue return to the *Dracula* role, the second and last time he would essay the part on film. The movie is replete with all of A&C's usual drawbacks (i.e., themselves), but it is well thought out and reasonably effective under the circumstances. Chaney Jr. is quite humorous in a reverse kind of way, although nowhere near as funny as he is in his serious performances. Lugosi necks a lot and becomes an animated cartoon during his bat metamorphosis, but is surprisingly effective in delivering comedy lines: One goof (besides Chaney): As Drac sinks his fangs into a leading lovely's neck, his visage is painfully evident in a nearby mirror.

A rather unusual offering was "The Vampire's Ghost," directed by Lesley Selander and released by Republic. Set in a bizarre locale (West Africa!) and featuring weirdo John Abbott as the accursed one, the film evoked a central strangeness in Abbott's almost casual acceptance of his predicament. The "superstitious natives" bit was also kind of a nice touch, and the crazy setting at least offered originality, if not atmosphere.

An essentially sickening parody (?) was "Did Mother Riley Meets the Vampire," featuring old Bela Lugosi in this 1952 misfortune. Lugosi is *Baron Von Housen*, a madman who fancies himself a vampire and even sleeps in a coffin to enrich the fantasy. Among other things, *Van Housen* intends to conquer the world before *Old Mother Riley* (played by male actor Arthur Luncan) interferes by mercifully calling the police. Need we say more?

The Fifties brought with it space-ships, launching pads, flying saucers, martians and blobs. In short, science fiction had replaced gothic fantasy as the major horror of the decade.

Although many sci-fi films employ vampirism as an ingredient ("The Thing," "Not of This Earth," "It!, The Terror From Beyond Space," etc.) they are not really part of the "vampire film genre." "Queen of Blood" (1966) concerned a blood-lusting vampiress rescued from a dying world. On the way back to Earth, a few astronauts (including Dennis Hopper) fall victim to the creature. Smoothly directed by Curtis Harrington, this better-than-average thriller is quite frightening at times. Another thirsty terror from the stars was "It! The Terror From Beyond Space" (1958), a rampaging stow-away with a nasty appetite. During the course of the film, a number of crewman's bodies are discovered thoroughly drained of blood! Original shooting title was "It! The Vampire From Beyond Space."

The Fifties did produce gems like "The Vampire" (1957) and "Blood of Dracula" (also '57), as well as an authentic miracle called "Horror of Dracula" (1958, Hammer Films).

But before we get to the good stuff, let's swiftly sweep out the trash.

"The Vampire," released by UA around the same time they were doing "I Bury the Living" and "The Monster That Challenged The World," attempted to put a clichéd vampire tale into a contemporary setting with a pseudo-scientific theme. A doctor takes the wrong pills and turns into a blood-sucker! John Beal, who plays the poor guy, is an excellent actor who obviously needed money. UA also got Francis Lederer to throw aside self-esteem and concocted "The Return of Dracula," a mediocre meller with, admittedly, a few good touches here and there. Over at AIP, the "home of teenage horror," producers Nicholson and Arkoff were busy leering all the way to the blood bank after the "success" of the "Teenage Werewolf" and "Frankenstein" flicks. Their followup effort, "Blood of Dracula," did it all over again in a girl's school and with a female vampire (Sandra Harrison). Would you believe it made money?



Lon Chaney Jr. about to strike again in "Son of Dracula," 1943. The son and namesake of the great silent star, he was ideally suited to the role in more than name only.

Chapter Seven: A New Classic

There are pitifully few horror films of genuine cinematic merit. When the scholars get together and overview the first sixty years of fantasy filmmaking, only a handful of strictly-defined "classics" will emerge. When the time comes, and when the titles are listed, Hammer's 1958 foray into vampirism, "Horror of Dracula," will most assuredly be among them.

I consider it one of the best horror movies ever made. Not since the early silent efforts has a film so profoundly affected a genre that was virtually at death's door just prior to the film's appearance. In style, energy and overall enthusiasm, "Horror of Dracula" set the standard for countless films that followed it, and is indeed the father of the modern horror thriller. Its importance in terms of this study lies in the contribution to vampire movies in general,

but summing up its essential worth in this light alone is something of an injustice. Basically, it took the *Dracula* characterization out of mothballs, made it dynamic and vigorous (literally), emphasized the important underlying sexual quality of vampires, and embellished the entire affair with a peculiar quality that I can only describe as "pure class." Obviously, it's a movie to catch!

"Horror of Dracula" handled the vampire theme realistically, and this upset the mild-mannered Val Lewton fans. To express this realism, the film sacrificed a great deal of "suggestion," and replaced it with violent on-screen confrontations and crises. Also out was just about anything slow, from anemic vampiric advances to lengthy speeches by the principals, and with this elimination of dreamlike, ghostly implications, came a modest amount of specific reasoning and new life to a tired genre. Vampire-wise, Christopher Lee was a taller, sexier, more athletic specimen than anything seen previously. He was also the first Technicolor vampire. Summing up, "Horror of Dracula" (just "Dracula" in England) was to 1958 audiences what "The Exorcist" is today, only they weren't aware of it until years later!

Christopher Lee, the *Dracula* of the 1950's and 1960's, was a taller, sexier, more athletic vampire than audiences had previously met.



THE VAMPIRE BOOK

COMPLETE STORY-IN-PICTURES

OF

"HORROR OF DRACULA"



1 Jonathan Harker, played by John Van Eysen, arrives at Dracula's castle, determined to get rid of the vampire. Dracula, played by Christopher Lee, thinks he is a librarian.



4 Harker discovers that he has become contaminated and is himself in the process of becoming a vampire. He'll have to act quickly.



9 Lucy, played by Carol Marsh, has become mysteriously ill - the reason is that Dracula has been visiting her and draining her blood.



8 Prof. Van Helsing, played by Peter Cushing, attempts to explain Harker's death to Michael Gough and Melissa Stribling, relatives of Lucy Holmwood, Harker's fiancée.



13 With a stake through Lucy's heart, it is hoped that the horror of Dracula will cease. But not...

Michael Gough hands a crucifix to Melissa Stribling to protect her. Her hand is burned as she touches the cross, proof that she too has become tainted.

14



2 A vampire woman, played by Valerie Gaunt, pleads for help from Harker. Later, unable to control herself, she attacks and bites him.



5 Finding the vampire girl in her crypt, Harker realizes he must drive a stake through her heart.



10 Lucy dies and Van Helsing suspects the cause to be vampirism. When a little girl, played by Janina Fave, reports that she has seen the dead Lucy walking about, he is sure. He gives the child a cross as a safeguard and sets out to investigate.

15 In an attempt to cleanse her blood, Van Helsing transfuses some of Michael Gough's blood into Melissa Stribling.



3 Dracula arrives on the scene following the vampire girl's attack on Harker and carries her away.



6 When Harker drives a stake through the heart of the vampire girl, she ages into an old crone.



11 Van Helsing encounters Lucy and realizes his suspicions are founded in fact - she is a vampire.

16 Dracula kidnaps Melissa Stribling and takes her to his castle. Van Helsing follows and with a makeshift cross, confronts Dracula. This, and the sunlight that floods the room when Van Helsing rips open the heavy drapes, does in the vampire.



12 Van Helsing explains to Michael Gough the situation and that it will be necessary to drive a stake through Lucy's heart.

17 Michael Gough and Melissa Stribling observe that the imprint of the cross has gone from her hand. She is cured and the horror of Dracula is over.



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"Dracula Has Risen From the Grave," 1968. A priest, played by Ewen Hopper, has fallen under *Dracula's* spell. Here he steals a coffin to give his master a bed.

Chapter Eight: Horror From Hammer

"The Brides of Dracula" (1960) is a direct follow-up to "Horror of Dracula," but chooses to continue the adventures of *Van Helsing* (Peter Cushing) rather than the *Count* (Lee), who is conspicuously absent from the film. Considering how bad the eventual Dracu-Lee sequels were, this is probably a blessing in disguise. To its credit, "Brides" features some excellent performers, particularly among the female players. It also retains the same excellent mood and dramatic effect that "Horror of Dracula" pioneered, with a meatier story to match. As Lee's "replacement," David Peel is a sufficiently evil enough adversary for Cushing, and the scene in which the good doctor slashes the vampire's face with some holy water is among Hammer's more memorable moments.

"Kiss of the Vampire" (1963) is also quite good, but in a somewhat different way. This film is probably the outfit's most intellectual horror offering, examining the philosophical and spiritual aspect of vampirism while at the same time providing viewers with a graphically brutal and sexually attuned plot. Although the pacing is far slower than the first two films, the excitement and ultimate power are certainly evident.

"The Brides of Dracula" and "Kiss of the Vampire" were well-received critically, but Hammer found more financial prosperity in further Christopher Lee *Dracula* vehicles. Considering what the first one was like, these "sequels" look even worse in retrospect. The first two, "Dracula — Prince of Darkness" and "Dracula Has Risen From the Grave" were

God-awful; "Taste the Blood of Dracula," the next, was a slight improvement; "Scars of Dracula," released by a pitifully obscure American outfit, Levitt-Pickman, was the worst of the bunch. Then, in 1972, someone at Hammer was smart enough to suggest the return of Peter Cushing-as Van Helsing to the series, as this excellent actor had teamed only once (good 'ol "Horror of Dracula," what else?!) with Lee in a *Dracula* film. This great idea was immediately loused up with another that suggested an "update"; have *Dracula* necking Carnaby Street cuties and mod hippie types! Think of the possibilities! (Ugh!)

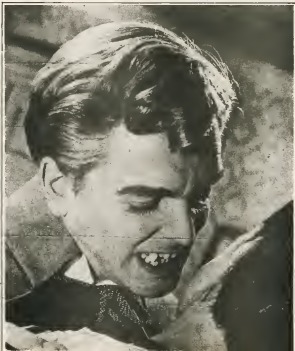
A major criticism of the bulk of the Dracu-Lee sequels was that the Count was not given sufficient screen time. Actually, the less a poorly directed, overly-made-up Christopher Lee appeared, the better the film. "Taste the Blood of Dracula" featured very little of the absurd character, and focused instead on the people whose lives were affected by the monster. When Chris finally did materialize, he went on a "revenge kick," polishing off the spoil-sports who destroyed his disciple. Shades of Monogram! As a final argument against the "screen time" theory, Lee appeared in "Horror of Dracula" for approximately 25 minutes! It is not the length of an actor's role that determines its effectiveness; what is important, rather, is how well it is written and played.

By the late Fifties, Hammer's revolutionary new formula began affecting changes all over the world. Here in America, the last strains of oddball-cheapjack vampire mellers were rapidly dying out. One of the last (and certainly one of the most curious) was an offbeat experiment funded by Universal called "Curse of the Undead." A weird combination of horror tale and traditional western, the film starred Michael Pate as a vampiric gunslinger who is finally gunned down with a silver bullet in a bizarre "shoot-out" finale. A 1966 remake called "Billy the Kid Vs. Dracula," marked the well-deserved end of this unnatural mating of two opposing genres.



Christopher Lee prepares to drink the blood of Barbara Shelley in "Dracula — Prince of Darkness," 1965.

David Peel as Baron Meinster in "Brides of Dracula," 1960. In this film the vampire looks like a conventional romantic lead — until he goes on a rampage through a convent school



Chapter Nine:

Spaghetti Horror

The Italian vampire pictures prefer that the stake be driven not through the vampire's heart, but his eye — as here in "Black Sunday," 1960, directed by Mario Bava.

Italy, infected by the new wave of cinematic vampirism, found both financial and critical success in the works of Mario Bava, a highly regarded cinematographer-turned-director. Bava's first and most outstanding achievement to date, the elegiac "Black Sunday," (1960) is perhaps the purest example of both the director's genius and drawbacks fused into one total, bewitching experience. Bava was never an exceptional film director, but his cinematography skills are universally admired. This, in a nutshell, is the basic problem with fantasy cinema in general. Strong direction of performers is certainly as important as visual character, but horror films seem to embrace the latter more often than they do justice to the former. "Black Sunday" represents this philosophy in toto. Plotline, characterizations and performers all take a noticeable back seat to Mario Bava's breathtaking upward angles and meticulously-designed lighting effects. The result: sheer, incontestable

excellence laden with clichéd uninvolvedness and tedium.

The fact that "Black Sunday" emerges as a positive effort is attributable to cinematographer Bava's unique ability to enthrall the viewer with scene after scene of ingenious visual imagery. We tend to excuse his lack of interest in plot, characters, etc. in lieu of the dazzling photographic effects he achieves. The film was, and still is, the director's ultimate achievement, due almost entirely to his photographic brilliance. But to proclaim "Black Sunday" a "classic" is to say that visual perfection alone is what makes a movie eternal.

Plotwise, the film concerns a voluptuous vampire-witch (Barbara Steele), burned at the stake in days of old, who menacingly foretells the doom of future generations of her oppressors. Before death, the "mask of Setan," a curious lizard-like grotesquery featuring blunt spikes in its underside, is brutally hammered into the woman's face as she defiantly be-



seches the Devil to aid her in the proclaimed revenge. As expected, trouble brews two centuries later. Descendants start dropping likes flies as her look-alike latter self (also played by Ms. Steele) is thwarted by a handsome doctor (John Richardson).

One interested and unexpected aspect of "Black Sunday" is that the vampirism element is only a minor plot device. The story is concerned more with contrasting good and evil in a spiritual sense than it is with exploring the lives and times (and nasty habits) of vampires. A gruesome exception to this rule, however, is a deviation of the traditional means of vampiric release. Instead of the usual stake through the heart, Italian scripters opted for a far messier stake through the eye!

Bava's next feature, "Black Sabbath" (1964), presented a trio of macabre tales hosted by Boris Karloff, and featured the great horror star in the final segment dealing with vampires. Relieved of photographic chores, Bava spent more time on solid direction and stronger characterizations, and the result is a less visual but far more original outing. Again the vampirism element is underplayed, the gimmicks of the genre unexploited. "The Wurdalak," with Karloff as the blood-thirsty titia creature, derives its strength from suspicion and distrust, fear being the main catalyst. The head of a small household sets out to destroy a notorious bandit with supposedly Satanic powers. He warns his family that he may return as a "wurdalak," a vampiric corpse that only drinks the blood of those he loves most. The bandit's body, decapitated, is soon found, but the slayer is mysteriously missing. When he does finally return, his family fears the worst. Is he still the loving father, the gentle and fine man of a few days earlier? Before the episode concludes, the entire household finds out, quite tragically, that such was not the case!

Bava's subsequent efforts have all been undistinguished, but not altogether uninteresting melodramas. Of the ones touching on vampirism, "Hercules in the Haunted World," (1964) an odd combination of "muscleman" spectacle and eerie horror, is perhaps the best. Another

weird combo was Bava's "Planet of the Vampires" (1965) starring Barry Sullivan in what is probably the strangest space opera ever filmed. Overall, the horror cinema of Mario Bava is extremely perplexing. His most memorable work, "Black Sunday," is still the product of a cinematographer, and not a director. 'Tis a pity the two major elements of film (what is seen and what is felt) could not be merged successfully into one authentic masterpiece.

Elsewhere from Italy came Roger Vadim's applauded "Blood and Roses" (1960). Based on Le Fanu's "Carmilla," this Technicolor-Techniscope production relied heavily, like Bava's films, on an overriding visual sense. More faithful to the source than Dreyer's "Vampyr," but not quite as good, "Blood and Roses" was a fairly early example of sexual fantasy, although it looks like child's play by today's permissive standards. Set in modern Italy, the plot concerns the vampiric possession of a young girl (Elsa Martinelli). The focus of her torment lies in several well-constructed dream sequences, perhaps the finest examples of this horror film device ever put on film. Treated with tender loving care by all concerned, "Blood and Roses" may yet find a place for itself as a minor horror classic in a genre overflowing with minor classics, but pitifully lacking in major ones.



Here's what an Italian vampire looks like. A still from "The Vampire and the Ballerina," a 1962 United Artists release, directed by Ransto Pelsall.



In "Black Sunday," 1960, Barbara Steele, a voluptuous vampire-witch, is burned at the stake. Before death, she seeks the Devil's aid in planning vengeance. Two centuries later her plans bear evil fruit.

Boris Karloff as "The Wurdalak," one of three gothic tales in "Black Sabbath." A wurdalak is a vampire who drinks only the blood of those he loves.



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Chapter Ten: The Bottom of the Barrel

The insultingly poor vampire films from Mexico, about fifteen titles in all, an endless barrage of south-of-the-border bores, has to be seen to be believed! But sitting through them is a task reserved for only the most devout (and masochistic) horror fan. I've observed about five of these productions. Perhaps the most "successful" are the *Nostradamus* efforts, featuring a *Dracula*-type vampire king and, usually, a *Van Helsing* equivalent somewhere near by. A dwarf Mexican actor named Mander plays Leo, *Nostradamus'* loyal assistant, who toys with a rat in a disgusting manner. Another contribution from the Mexican school is the notorious *Count Frankenhausem*, broadly played by Carlos Agosti.

Experimental films such as "Planet of the Vampires" attempted to unite gothic thrills with futuristic sci-fi, but only the Mexican vampire movies could possibly hope to combine supernatural horror with wrestling!!! And woman wrestling to boot! One of their leading male athletes, a masked buffoon named *Santo*, (*Samson* in the American releases, possibly to tie-in with the Italian muscled-popping spectacles of the same era) beats up a crew of vampire

women in one horror, then faces a cinematically-deserved death in a wax museum a year later.

For the record, here's a handful of Mexican horror film titles and release dates. "The Curse of Nostradamus" (1960), "Invasion of the Vampires" (1962), "The Blood of Nostradamus" (1960), "The Bloody Vampire" (1961), "Samson vs. the Vampire Women" (1962), "Samson vs. the Irate Film Critic" (1974).

The European vampire crop grew to obese proportions by the mid-Sixties. Among the better efforts offered during these blood-drenched years were the Italian flicks "Slaughter of the Vampires" (1962), "Castle of Blood" (1963) with beaming Barbara Steele, and still another version of "Carmilla," the Italian-Spanish "Terror in the Crypt." For the most part, however, the films were cheaply produced and inferior.

Amicus Films, Hammer's perennial horror competitor, provided starved vampire fans of the Sixties with a dandy dish of British chills, served up by ghostmaster Peter Cushing in "Dr. Terror's House of Horrors" (1964). The familiar (but well-constructed) anthology featured a pre-"M.A.S.H." Donald Sutherland in the final segment, entitled "The Vampire." Milton Subotsky's tale has Sutherland destroying his vampire wife at the suggestion of his local physician, only to discover in the end that the doc himself is a blood-thirsty undead! Comy, predictable stuff, but nicely produced and photographed, and a welcome relief from the dubbed duds.

Also released during 1964 was Terry Fisher's utterly forgettable "The Horror of It All," starring (are you ready?) that most famous of all

vampire fighters, Pat Boone! Only slightly better was "The Hand of Night," a moody, uncertain effort casting William Sylvester as a confused American mixed up with an extremely sensual vampire cult in Morocco. The same year (1965) Sylvester wards off the cape-and-coffin set again in 20th Century Fox's "Devils of Darkness," the locale changed to Britain this time around.

"Dr. Terror's Gallery of Horrors," (1967), was another anthology film - a weak, amateurish one combining several tales of the supernatural. One of them, "King Vampira," is a sort of monstrous remake of "Dracula" with a few new twists - bad ones!

Roman Polanski's "The Fearless Vampire Killers" came along in 1967. It was a highly acclaimed parody of the genre, and certainly light years ahead of another satire, "Uncle Was a Vampire," which had appeared in 1969, and featured Renato Rascal with Christopher Lee as a *Dracula*-type.

Rivalling the Mexican thrillers for our Worst Awards are Hemisphere Pictures Filipino travesties, starting with "The Blood Drinkers" in 1966. These are bad, I mean, these are bad! A friend of mine used to work for this outfit (he's since gone on to better things, thank goodness) and he once mentioned that part of the "ballyhoo" for these horrid pictures involved the distribution of "green blood" to unsuspecting patrons. (This "gimmick" was outdone only by the free "vomit bags" issued for "Mark of the Devil"). In case anyone's interested, one of their latest efforts, "Curse of the Vampires," (1970) is probably the best of the bunch. It's merely dreadful, as opposed to being totally incomprehensible!

1969 brought with it "The Blood of Dracula's Castle" and "The Maltese Bippy." The former is an incredibly cheap excuse for a horror film, with some of composer Harry Lubin's early scores for "Outer Limits" providing a few good moments of aural enjoyment. "Bippy" is an overdone parody of mystery films with "Laugh-In's" Rowan and Martin doing their thing. A vampire-type Count is present. Ho-hum.

The Mexican vampire movies are, generally speaking, disappointing. Here's a scene from "The Vampire's Coffin," 1969.



Chapter Eleven:

Rebirth of the Undead

The coming of the new decade proved a renaissance for vampire films. Three separate releases, all reasonably successful in their own way, kindled a new interest in the deteriorating genre. Hammer's contribution was "The Vampire Lovers," an eerie, slow-paced, but enormously effective re-filming of (what else?) "Carmilla"! Produced by Harry Fine and Michael Style, this literate and enjoyable fantasy introduced Ingrid Pitt, the world's most alluring vampire, to the screen. It also ushered in Hammer's first R-rating, as nudity was considerably played up. Roy Ward Baker ably directed this well-received 1970 chiller.

Also causing quite a stir (a somewhat unjustified one) was American International's "Count Yorga, Vampire," also 1970. Christopher Lee-look-alike Robert Quarry performed fairly well in the title role, and went on to fang again in "The Return of Count Yorga" (1972). Both films were campy exercises in morbid mediocrity, climaxed with "O. Henry" trick endings that surprised no one and were infuriating. Still, Yorga has his following, and Quarry became a sort of underground sensation for awhile, his success resulting in roles like "The Deathmaster," a humorless parody of the "Yorgas."

1970 was also the year "House of Dark Shadows" hit the theaters. This Dan Curtis-MGM offering brought back to the screen artistically, well-filmed vampira scenes. For years fans had been fed an overly made-up, badly photographed and poorly directed Christopher Lee. Jonathan Frid was a helluva lot more effective, vampire-wise! "House of Dark Shadows" contains some of the finest moments in screen vampire history. Scenes that would have been laughable in the hands of Hammer are startlingly effective here. The plot, stolen from the video series, has centuries-old vampire Barnabas Collins searching for a release from his torment while he seeks the hand of

his beloved, sweet Maggie. Among the more dynamic moments are the vampire's violent attack upon his disciple, Willie Loomis; a well-edited and angled transformation sequence, as an aged Barnabas regenerates into his usual self; and a terrific, multi-faceted climax.

Possibly inspired by the success of the femme-oriented "Vampire Lovers" was "Daughters of Darkness" (French, 1971). A beautifully photographed but hopelessly bland meller, the film is reportedly based on the real-life activities of a mad countess, whose morbid activities closely resembled vampirism. A little heavy on the sadism, "Daughters of Darkness" was unofficially remade by Hammer Studios the same years as "Countess Dracula," with the original perpetrator of this sub-genre (female vampirism), the talented and beautiful Ingrid Pitt, in the title part. The Hammer version was only a slight improvement.

Ingrid Pitt turned up again in Amicus' "House That Dripped Blood," (1970) another in the seemingly endless line of Subatsky-Rosenberg horror anthologies. Scripted by master storyteller Robert Bloch, the vampire segment involved an aging horror film star (Jon Pertwee) who receives a mysterious cloak from an equally mysterious antique shop owner. The cloak transforms the grumpy star into an actual vampire! Ms. Pitt, featured as the actor's lovely co-star, also undergoes a toothsome metamorphosis before the bloody climax.

Carmilla, *Carmilla*, wherefore art thou, *Carmilla*? At Hammer studios, where else! Le Fenu's venerable headline returned in the official sequel to the outfit's "Vampire Lovers," although this time in the bouncy form of Yvette Stensgaard, Ingrid Pitt's successors. "Lust for a Vampire" (1971) covers about the same ground as Hammer's first foray into sexy horror, although not quite as well. The screenplay by Tudor Gates places *Carmilla* in a fashionable girls' school, complete with a delectable supply of nubile young victims. An enjoyable music score by Harry Robinson and some nice photography from David Muir constitute the pluses.

The "soul film" which possessed the early 70's finally hit the horror field, full blast, with 1972's "Blacula." Released by American International,



Although you might not believe it from this still, "Vampire Lovers," 1970, was Hammer's first R-rated vampire romp and employed several nuda scenes.

and featuring noted actor William Marshall as a black *Dracula*, the film even coped an honorary award from The Count Dracula Society! Not without a certain degree of wit and free-wheeling satiric moments, "Blacula" stands as the ultimate exaggeration of traditional vampire lore. A sequel, "Scream, Blacula, Scream," was released in 1973.

Also on view at this time were "The Velvet Vampire," Hemmer's "Vampire Circus" and "Twins of Evil," the most recent of the Le Fenu adaptations. "Twins of Evil" deserves more than just passing mention, as it is one of the liveliest and best directed thrillers to come from the Hammer horror factory of late.

Rich in vigorous characterizations, neatly paced and directed, "Twins of Evil" is a thoroughly enjoyable vampire offering. Several marvelous images (the appearance of *Carmilla* Karnstein, the decapitations, etc.) are well photographed by Dick Bush, and the film, as a whole, is highly recommended.

In contrast, one of the biggest disappointments of recent years was the new film version of "Count Dracula" (1970). The Harry Alan Towers French-Italian-Spanish production, featuring a mustachioed Christopher Lee as the Count, is a cheap, slipshod effort despite its honorabl e intentions. A well made-up Lee may be physically closer to Stoker's character than any of the previous *Draculas*, but the movie itself is poorly constructed and directed.



But even before the coming of Curtis, TV had explored the vampire legends in different anthology formats.

The best of these was undoubtedly "Thriller" (1962), an hour-long series distributed by Universal. Sarah Marshall played a dual role in the well-scripted episode, "God Grant Thet She Lye Still." With elements borrowed from "Black Sunday," the story concerned an ancient witch who curses her tormentors and vows to return in a future form. Centuries later, a young girl cast in her image is endangered by the roaming spirit of the vampire-witch, but the girl willingly sacrifices her life to end the reign of evil forever.

"Thriller" also produced "Masquerade," a humorous satire of vampire films starring John Carridine as a rascally undead.

"Rod Serling's Night Gallery" featured several members of the cape-and-coffin set, generally in short, un-

The undead walk again! Nancy Barrett comes back from the grave in "House of Dark Shadows," 1970.

Jonathon Frid as *Baranabas Collins* on the TV soap opera "Dark Shadows." The Gothic serial not only included vampires, but characters inspired by *Frankenstein* and the *Wolfman*.

Chapter Twelve: TV Vampires

While most devotees of horror cinema tend to shy away from television, a lot of important vampire work has been done in that medium. The groundbreaker was Dan Curtis' popular "Dark Shadows" soap opera.



funny parodies. Among them were "How to Cure the Common Vampire," a vignette-on staking; "A Matter of Semantics," featuring Cesar Romero as *Count Dracula*; "Miss Lovecraft Sent Me," with Joseph Campanella as *Count Dracula*; and "The Devil is Not Mocked," a sticky satire set in WWII and topling a former *Count Dracula*, Francis Lederer, as a patriotic blood-sucker with a penchant for vintage wines and gourmet dinners. An entire battalion of German soldiers is drained before this little gem mercifully concludes.

Dan Curtis has done a lot to bring quality horror to home television screens. His latest success is "The Night Stalker," a 90-minute made-for-TV film featuring Barry Atwater as a menacing, violent vampire and Darren McGavin as the slightly nutty reporter who tracks him down. The hour-long series that resulted from the highly-successful feature continued the vampire legacy and had McGavin, searching for a new undead, one of Atwater's original victims. On the whole, a rather clever bit of sequeling.

Curtis inexplicably bombed with his big-budgeted, two-hour remakes of "Dracula," with a wild-eyed Jack Palance in the title part. A good scripter (Richard Matheson, no less) and more than capable cast somehow missed the mark in this plodding, familiar and (dare I say it?) anemic tale!

Nancy Barrett was *Carolyn Stoddard* in the film "House of Dark Shadows," developed from the popular afternoon TV serial.



Horst Janson and John Cater prepare to do battle against vampires in "Captain Kronos: Vampire Hunter," one of the latest vampire films. For additional scenes, see page 82.

Chapter Thirteen:

The Last Bite

So where do we go from here? Well, shooting a glance at the new crop of vampire flicks, I can suggest England. Hammer seems to be the last major studio spending any real time on films of this sort. American International president Samuel Arkoff recently mentioned that his company has abandoned horror projects because they pop up as TV movies and specials so often!

Keep your eye out for Hammer's

latest, and reportedly last, Christopher Lee - *Dracula* effort, "The Satanic Rites of Dracula." Also swashbuckling his way across the screen is "Captain Kronos: Vampire Hunter," and perhaps anticipating a trend is the studio's latest, "The Legend of the Seven Golden Vampires." Vampirism and kung-fu? We'll just have to wait and see.

All in all, vampire films have come a long way since the ancient, nearly prehistoric days of "Nosferatu." How much they have improved is up to the viewer. My task has been to present a comprehensive overview of the genre, and hopefully provide some insights into the thinking that goes into horror film productions. I feel the very fact that this aspect of the cinema is still thriving, still attracting wide-appeal and still very much a part of our popular culture is proof enough of its overall, enduring success. Like the nightmarish creatures themselves, may it thrive forever in the hearts of horror fans!

THE END



An exclusive interview with Kathy Lorre,
daughter of that
beloved screen monster—Peter Lorre

“Daddy never made a horror film in his life. He used to say, ‘I make terror films!’”

The last time I saw Kathy Lorre was over a year ago. At that time she was sharing a tiny West Hollywood apartment with two dogs and various and sundry people, and the immediate feeling was that everything was subject to change without notice.

At that time, Kathy, who is now 23, was working as a hostess at one of the town's private discotheques, a club whose popularity was fast fading and where she often hostessed to only ten or twenty people a night. She lived in what many people would have considered squalor — a tiny room on the second floor of a building

that looked like the set from *This Property Is Condemned*.

Clothes, books and other odds and ends littered every available inch of space in the alley-view apartment. But most outstanding, commanding attention from tables, bureaus and walls, were the portraits and posters of Peter Lorre, gazing down benignly at the child who bore an almost uncanny resemblance to his own visage.

He was, most of all, a gentle man, Kathy said softly. “We were very close, and I have nothing but good memories. We were always together when it was possible. There were times when it wasn’t. Like if he was doing a two-day show or something like that, he wouldn’t pull me out of school for that. But for the longer thing, I went along.”

It was her father and their experiences together that determined Kathy’s future, that pushed her on the road to being an actress, a path she kept pursuing. “He would be proud

that I chose to do it, but he wanted me to wait until I was old enough to do it on my own. He had a standard line. People would say, ‘Why don’t you do something with your kid?’ And he used to tell them, ‘No, one face in the family is enough.’”

But the sad-eyed face is strangely familiar, even though the girl behind it was definitely doing it all on her own. And had been since she turned fourteen, two years after her father passed away. “I came out here, did my first year of high school and started collage the same year. And my last year of high school, I co-taught the drama class for extra credits for collage. And that’s when I really started; I did Edward Albee’s ‘The American Dream.’ Everyone thought I’d choose *Ma*, but I wanted *Grandma* like anything. And I did it — and I did it well.

“But I’ve always been a hem. I mean, I knew ‘Macbeth’ and ‘Romeo and Juliet’ inside out by the time I was six. It was just

The year was 1935 and Peter Lorre appeared in his fifth film, a classic tale of terror, “Mad Love.” Lorre played a pianist who is mutilated in an accident. A mad doctor grafts the hands of a murderer to him. Eleven years later Lorre appeared in “The Beast With Five Fingers.” It was another “hand horror,” in which a severed hand lives on to kill.



Lorre grew up in Vienna and ran away from home as a stage-struck teenager. He played bits in small stage productions for a decade, then in 1931 got his big break playing the psychopathic child killer in the German film classic "M." The role made him an international star.

The Films of Peter Lorre

M, 1933
 What Women Desire, 1933
 Schuss im Morgengrauen, 1934
 The Man Who Knew Too Much, 1935
 Mad Love, 1935
 Crime and Punishment, 1935
 Secret Agent, 1936
 Crack-Up, 1937
 Nancy Steele is Missing, 1937
 Think Fast, Mr. Moto, 1937
 Lancer Spy, 1937
 Thank You, Mr. Moto, 1938
 Mr. Moto in Danger Island, 1938
 Mr. Moto's Gamble, 1938

Mr. Moto Takes a Chance, 1938
 I'll Give a Million, 1938
 Mysterious Mr. Moto of Devil's Island, 1938
 Mr. Moto's Last Warning, 1939
 Mr. Moto Takes a Vacation, 1939
 Strange Cargo, 1940
 I Was an Adventuress, 1940
 Island of Doomed Men, 1940
 Stranger on the Third Floor, 1940
 You'll Find Out, 1940
 The Face Behind the Mask, 1941
 Mr. District Attorney, 1941
 They Met in Bombay, 1941
 The Maltese Falcon, 1941
 All Through the Night, 1942
 Invisible Agent, 1942
 The Boogie Man Will Get You, 1942
 Casablanca, 1942
 Background to Danger, 1943
 The Constant Nymph, 1943
 The Cross of Lorraine, 1943
 Passage to Marseille, 1944
 The Mask of Dimitrios, 1944
 Arsenic and Old Lace, 1944
 The Conspirators, 1944
 Hollywood Canteen, 1944
 Hotel Berlin, 1945
 Confidential Agent, 1945
 Three Strangers, 1946
 Black Angel, 1946
 The Chase, 1946
 The Verdict, 1946
 The Beast With Five Fingers, 1946
 My Favorite Brunette, 1947
 Casbah, 1948
 Rope of Sand, 1949
 Quicksand, 1950
 Double Confession, 1953
 Beat the Devil, 1954
 20,000 Leagues Under the Sea, 1954
 Congo Crossing, 1956
 Around the World in 80 Days, 1956
 The Buster Keaton Story, 1957
 Silk Stockings, 1957
 The Story of Mankind, 1957
 The Sad Sack, 1957
 The Big Circus, 1959
 Scent of Mystery, 1960
 Voyage to the Bottom of the Sea, 1961
 Tales of Terror, 1962
 Five Weeks in a Balloon, 1962
 The Raven, 1963
 The Comedy of Terrors, 1964
 Muscle Beach Party, 1964
 The Patsy, 1964



that kind of a thing."

Kathy's German-born mother was Lorre's third wife. Kathy continued to keep in touch with her father's old friends after his death, notably director Fritz Lang, actress Lauren Bacall, and her godmother — Lorre's first wife. But many of her father's mentors became just memories, a remembrance of childhood that was as clear to Kathy as the portraits of her father on the wall.

"The incident I most remember was back when I was about a year and a half old. When we first came here from Germany, Daddy held a party for my mother, who was fresh off the dock and couldn't speak English, a real peasant woman. This whole thing about being around actors was totally new to her. He held a party and my godfather, who was Humphrey Bogart, and the whole Warner Brothers cast — practically everyone who'd

"He was the vilest of villains on the screen," one critic wrote, "he was the little men of gigantic crimes." Shown here in another scene from "Mad Love," Lorre made 69 films.

been under contract — was there. Daddy really did it up, which wasn't like him, but he did — white jacket and the whole bit. They wanted to show me off, so they set me in a high chair. I was wearing a little pink dress; my mother had dressed me to the teeth. And my mother



"My father was definitely into the occult. He was surrounded by the black arts."

During the 1930's, Lorre starred as "Mr. Moto," the inscrutable and invincible Japanese detective in a series of eight films. World War II made a Japanese hero unpalatable and Lorre went into films like the one shown above, "The Island of Doomed Men," 1940.

didn't know what baby food was, coming from Germany. So I was raised on things like grated carrots and apples and creamed spinach, all that good stuff.

"Well, I had a big bowl of creamed spinach in front of me, and Bogey and James Cagney came over to see me, came over to the highchair. They were both kitch-cooling. You know, 'Oh, the baby,' and 'Isn't she sweet?' I picked up the creamed spinach and went Thunk! All that

creamed spinach all over the white dinner jacket! And Daddy fell on the floor laughing. My mother ran into the bedroom in tears; she didn't know what to do. But Daddy took everything as humorously as he could. It's as humorously as I have. Because there's too many things that get you down — there's no sense in it. Unless it got to be too much, Daddy took the lighter side of things."

Kathy never took the lighter

side of the psychic sciences; nor, she insisted, did her father. 'I'm a Cancer, a fourth generation Cancer. My father's and my planets were the same, within two degrees, which is very strange from one generation to the next. My father was definitely into the occult. We were on two different parallels in a way, because he was surrounded by the black arts quite a bit — not in an evil way — while I'm totally different. I'm

a white witch, which is the opposite pole.

"Daddy leaned towards the white, but people surrounded him more with the black because they thought that's the type of person he was, which he wasn't. I think people always get that picture of the horror film actor. And he never really made a horror film in his life. He used to say, 'There's a difference. I make a terror film. It's different to really horrify someone — you

know, like seeing someone who's distorted and evil and disguised — then to terrorize them, which is just to scare them. You can do that just by pulling a gun."

What of "M," the story of the child murderer, the film that made Peter Lorre a top star in America and is considered his most terrifying role? "M" was a pathetic, sick human being, totally unaccountable for his actions. And that's exactly how

During the 1940's, Lorré was occasionally cast as a screen hero, but towards the end of his career made a horror comeback in a series of American-International chillers. In "Tales of Terror," 1962, Lorré appeared in "The Black Cat" sequence. As a drunkard, he drives his wife, Joyce Jameson, into the arms of Vincent Price.





Script for "The Black Cat" section of "Tales of Terror," was based on two Poe stories—"The Black Cat" and "The Cask of Amontillado." At the end of the flick, Lorra walls up Price and Jameson in the cellar.

Daddy played him. Daddy researched that character for six months before he attempted to play it. He could have played it on the spot. I saw my father pick up a script, without ever having known the character, and read it off like it was second nature to him. It wasn't an insecurity by any means, because he knew he could play the role. It was that Cenciarian perfectionism. I've totally patterned the way I learn after my father. For 'M,' he went and met the men that many people thought the character

was based on, even though it wasn't. He sat with him through about six interviews, researched other cases like that and went to a psychiatrist. He totally developed the character."

Peter Lorre was already a well-known actor in Berlin and Vienna when Fritz Lang "discovered" him for the role in "M," a role which was created for him. Kathy Lorre spent years as yet another of Hollywood's struggling unknowns, being considered for some interesting parts, hopefully getting one of them eventually. She stifled her dislike of the Hollywood scene ("Daddy would probably be disgusted with it, as I am"), looked at the lighter side of things and made do. But as the sun

streamed through the blinds and lit on the posters that covered the wall, she said softly, "I think if there's any trait of my father's that I have that's both good and bad, it's that I sometimes live in the past." The voice became a whisper. "You know?"

When I tried to locate Kathy Lorre recently, more than a year after this meeting, I heard that whispery voice flesh through my mind again. A friend told me Kathy was gone, had picked up one day and left town. Even her guardian had no idea where she'd gone, he said. And no, she had never made it as an actress; at least, not by the time she'd left.

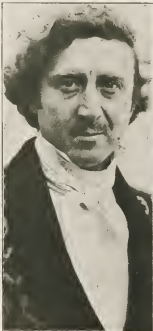
—S.M.

Frankenstein's latest monsters!

SNEAK PREVIEW: "Young Frankenstein"

Here they are — young Victor Frankenstein and his monster, played by Gene Wilder and Peter Boyle, in Mel Brooks' forthcoming horror spoof "Young Frankenstein."

Mel Brooks, who kidded Nazis in "The Producers" and Westerns in "Blazing Saddles," now turns his comic sights on horror films. Here the young medic throws the switch. Gene Wilder co-authors the screenplay with Brooks.



Peter Boyle is the monster in "Young Frankenstein," Mel Brooks' new comedy from 20th century-Fox.

Here he is! The latest of the Frankenstein's — Gene Wilder as "Young Frankenstein," descendant of the original monster-maker.

The monster meets the kindly hermit — a classic scene from "The Bride of Frankenstein" reenacted for the Mel Brooks version. Peter Boyle, who plays the monster, first came to fame as "Joe."



Young Dr. Frankenstein helps his brain child take his first giant steps.

the monster carries off young Dr. Frankenstein's fiancée Elizabeth, played by Madeline Kahn. She did the Dietrich take-off in Mel Brooks' "Blazing Saddles."



Comedian Marty Feldman is Igor, the court jester and the doctor's assistant up at Castle Frankenstein. Remember Bela Lugosi as Igor in "The Bride of Frankenstein?"





With "Frankenstein and the Monster From Hell," Hammer Productions returns to the traditional Gothic horror film for which it had become renowned throughout the world. Although new ideas in horror films have proved successful with the company, the earlier films based on classic characters such as *Frankenstein* have become embraced by cults everywhere — so much so that horror movie buffs have clamored for a return to the classic mold of horror films. A steady flow of letters, founding of fan clubs and production of magazines in cities as far apart as Tokyo and New York could not be ignored.

Dave Prowse portrays *Dr. Frankenstein's* latest monster. He's 6'7" tall and weighs 266 pounds. He was born in Bristol in South West England and is married with three children, Steven, James and Rachel. The family lives in London.

This giant-size man with a gentle manner and a good sense of humor

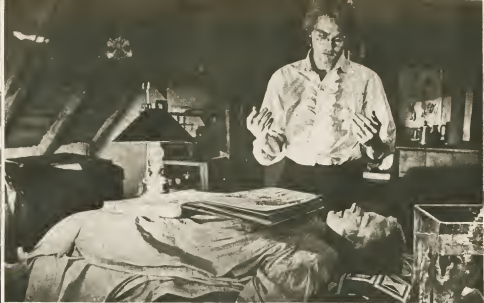
Peter Cushing returns to his most famous role as *Dr. Frankenstein* in Hammer's current release "Frankenstein and the Monster From Hell."



The Monster, played by Dave Prowse, is attracted to Angel, *Frankenstein's* lab assistant, played by Madeline Smith.



A bodysnatcher, played by Patrick Thoughton, digs up corpses for young *Dr. Simon Helder*, played by Shane Briant. *Helder* duplicates some of the experiments of *Baron Victor Frankenstein*.



Helder has just removed a corpse's eye when he is arrested. After a trial, he is sentenced to the same mental asylum to which Baron Frankenstein was sent some years earlier.



At the asylum, Helder is subjected to a cruel hosing that leaves him battered and torn. He is befriended by a mute girl, Angel.



Helder discovered Dr. Frankenstein is not dead, as had been reported, but is working as the asylum doctor. Helder becomes his assistant.

runs a gymnasium in London and advises the clientel of the top London store, Harrods, in their Keep Trim Shop.

Having made a name for himself as British Heavyweight Weightlifting Champion (1962, '63 and '64), he turned professional and toured the world in international competitions. He has appeared in many films and numerous television plays as well as television commercials.

Yet he came into show business by accident. As a representative for a company selling training equipment, he made a call on the famous Tough Guys Agency who specialize in stuntmen for films. They signed him up and a few weeks later he was on stage at London's Mermald Theatre playing "Death" in "Don't Let Summer Come."

He entered films in 1966 in "Casino Royale" and after "Crossplot" he made his first horror movie for Hammer, "Horror of Frankenstein." Since then he has

appeared in "Up Pompeii," "Carry On Henry," "Up the Chastity Belt," "Vampire Circus," "A Clockwork Orange" and "Blacksnake."

Peter Cushing is once again *Dr. Frankenstein*, a role he first played in "The Curse of Frankenstein." The film did overwhelming business throughout the world and made Cushing a household name. Cushing was born in Purley, Surrey, on May 26th, 1913. Although he desperately wanted to become an actor when he left school, his father a quantity surveyor, was strongly opposed to the idea and insisted he become an assistant surveyor.

Young Cushing survived those early years by acting in any and every amateur dramatic society that he could find and finally quit his job to act professionally. His first engagement was with the Worthing (Sussex) Repertory Company where he earned fifteen shillings a week learning his craft with walk-ons and bit parts.

In a secret lab, *Helder* is shown the doctor's latest creation. It's a hairy giant he's brought back from the dead.



The next few years saw him at various repertory companies throughout Britain and in 1938 he made the big decision to go to Hollywood. After two years of struggling (during which time he "conned" his way into becoming Louis Hayward's double in "The Man in the Iron Mask"; played a small role in "Vigil in the Night" and an *Oxford Don* in a Laurel and Hardy film "Chumps at Oxford") he decided to return to England. He worked his way across America taking a variety of jobs including that of a movie usher and finally saved enough money to return to England.

Once back home he began the long hard climb with numerous parts in films ("The End of His Affair" is one of his favorites). Hammer cast him as the evil *Baron Frankenstein* in "The Curse of Frankenstein" in 1956. Since then he has portrayed the character four times ("Revenge of Frankenstein," "Evil of Frankenstein," "Frankenstein Created Woman" and "Frankenstein Must Be Destroyed") while starring in many other horror movies including "Dr. Terror's House of Horrors," "Island of Terror," "Dalek's Invasion of Earth," "Tales From the Crypt," "The Devil Rides Out" and "Horror of Dracula." His other films include "She," "The Hound of the Baskervilles," "Compulsion" and most recently "Twins of Evil," "The



During a patient's funeral, the coffin accidentally falls open to reveal his hands have been sawn off. *Helder* is delighted to discover that *Frankenstein* is back in the spare parts business.



The doctor reveals he is unable to conduct further experiments, since his own hands have been mutilated.



A scene censored from the version to be shown in the U.S.A. and apparently considered too shocking. While Helder stitches on a new hand, Frankenstein grips an artery with his teeth to prevent the blood flow. The film is in gruesome color.



The doctors, assisted by Angel, complete the monster's hand surgery and prepare to give him new eyes.

Creeping Flesh," "Fear is the Night" and "Fengriffen."

Although Cushing has firmly established himself in film history as a master of horror, terror and the macabre, he has taken time off to return to the theatre for Shakespeare and television during the past few years. He made a notable success portraying *Sherlock Holmes* in the B.B.C. serial which was syndicated worldwide.

Looking at the actor and his work and meeting the man is an unnerving experience. One could not be further removed from the other. Cushing is one of the kindest and most courteous of men who looks on his career in horror with great affection, realizing that it is in that medium he has achieved his outstanding success.

Now a widower, Peter Cushing was married to actress Helen Radgrave for many years until her death in 1971. He still retains his home in London but spends most of his time at this house on England's Kent Coast at Whitstable.

The new brain does nothing to improve the monster's disposition, and he attacks *Frankenstein*.

Terrence Fisher is the director of "Frankenstein and the Monster From Hell." His unerring touch and long experience in the genre of horror films have earned him the title of Master of the Macabre. He was born in London in 1904 and educated at Christ's Hospital, Horsham, Sussex. It had always been his ambition to go to sea and after two years on a training ship, he joined the Merchant Navy. He spent several years in the service, eventually returning to London to spend five years in the textile business.

In 1933 at the age of 29, Fisher set out on a third career. He joined Shepherd's Bush Studios (now Britain's BBC-TV Studios) as a clapper boy—"the oldest one in the business," he says now. After a year he began work in the cutting rooms at Gainsborough Studios and after some years experience returned to Bush to edit films in his own right.

At the beginning of World War II he became Supervising Editor at

(Continued on page 86)

Following *Frankenstein's* instructions, Helder removes the brain from a patient at the asylum. They'll implant it in their monster.



The monster goes looking for the donors who have given him his brain, eyes and hands. Later the inmates of the asylum tear him apart, but, undaunted, *Dr. Frankenstein* makes plans for a new and improved creation.



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Before your very eyes!

“Mommy!
Mommy!
That man is
turning into a
Werewolf!”



Contrary to popular belief, a monster is made, not born.

Back in the late 1960's, kids used to run home after school to watch the Gothic soap opera "Dark Shadows." They were attracted by a passing parade of some of the most thrilling, chilling monsters ever to darken a TV screen. Variations of *Dracula*, *Frankenstein* and the *Wolfman* were played by actors like Jonathan Frid, Bob Roden and Alex Stevens, but their real "father" was make-up artist Vincent Loscalzo.

Here's actor Alex Stevens as he used to report to Loscalzo's make-up room ready to be turned into the Werewolf. A former stuntman, Stevens played the role for over two years.

Loscalzo brought to his work on "Dark Shadows" years of experience in the theatre, as well as highly developed skills as a painter. His method was to first study the script to determine the sort of monster called for, then to study the face of the actor scheduled to portray the monster.

The monster is the Werewolf, as portrayed by actor Alex Stevens during the late 1960's on TV's Gothic soap opera "Dark Shadows." The make-up was the work of Vincent Loscalzo.

That's what the kids used to shout as they watched "Dark Shadows." Here are the actor and make-up artist who created that magnificent monster!

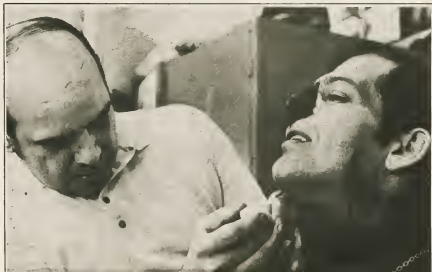




The Werewolf nose, made of clay, was built on a life mask of actor Stevens, then transferred to the real man, and darkened with greasepaint.



The nose job completed, Loscalzo then turned to the neck, applying tufts of hair with spirit gum.



"Basically Vince took the structure of my face and accentuated everything on it," recalls actor Bob Roden, who played Adam, a Frankensteinish sort of monster.

Always aware that his work had to be photographed and

transmitted electronically, Loscalzo knew it meant nothing if his make-up designs looked great in the dressing room—they had to look great at home.

"I mix colors to get certain shadows," Loscalzo told interviewers. "But it's different from

The next step was to affix the Werewolf's rubber ears. All the better to hear with, eh Alex?

The werewolf's beard came next. An elastic strap held it around the head.



the make-up a woman would wear on the street. Creating a monster is like painting a canvas."

Loscalzo's work is especially remarkable when it is remembered he was working in live TV, rather than in films, where time was always scarce. For make-ups that Hollywood would spend three and four hours on, Loscalzo was allotted a meagre

More spirit gum anchored the beard to Stevens' chin. Note Loscalzo's suitcase-sized make-up kit on dressing table.



A full head wig covered Stevens' hair. At the side, the wig hair would be combed into the beard.



Eyebrows like antennae were glued on next. Most actors agreed that by the time they were in make-up, they had really become the character.

half to three-quarters of an hour. An exception was the old-age make-up of *Barnabas Collins*. It used to take Loscalzo two hours to get Jonathan Frid into that facial

"The hardest thing," Loscalzo used to complain, "is to make up an actor while he's rehearsing." On the tight time schedule, actors used to dash into his make-up room, get a layer of base, dash out, rehearse, return, get their eyes made up, rehearse another scene, and so forth until

their make-up was complete. Loscalzo also used to make a complete and detailed chart of each actor's face—like a road map—so that in his absence, the make-up end the look would remain constant. "Dark Shadows" has left the air now, but its wonderful monsters remain delightful memories. We're deeply indebted to the fine actors who portrayed them, and to Vincent Loscalzo, the men who created their monstrous make-ups. •

Here is make-up artist Vincent Loscalzo's finished masterpiece — and Alex Stevens is ready to face the TV cameras. Actors used to say, "Getting one of Vinny's make-ups put on is nothing — it's taking it off that gives us trouble!"

The last traces of the actor disappeared and the Werewolf emerged, as Loscalzo applied greasepaint to Stevens' cheeks and zygals.



A set of Werewolf teeth fit over Stevens' own to complete the illusion.



Real-life sailing legends and lore inspired the movies' greatest sea monsters

Sailors feared the existence of just such a being for centuries before movie audiences finally met the gent in "Creature from the Black Lagoon," the 1954 delight in 3-D. Here artist Mordred Smedley makes Neptune's nightmare drip once

again. Smedley, when not observing the monster scene, plays keyboard for the rock group "Taurus." Last summer, to earn extra bread, he worked at Mt. Olivet Cemetery, Queens, New York.



MONSTERS OF THE DEEP

Beck in the days before seamen could tune in their radio receivers to get weather forecasts, any ter worth his salt could tell by the old rhyme, "Rainbow in the morning, sailors take warning/ Rainbow at night, sailors delight."

Stormy weather wasn't the only thing thought to endanger sailors on the high seas. Throughout history, they've had to worry about everything from sea monsters to sailing out too far and dropping off the edge of the earth.

That's just one of many bits of lore and legend that have grown up during the

thousands of years since man set himself afloat.

Tales are told of phantom ships which sail against the wind or at full speed when there's no wind. Often they are manned by no crew or by a crew of dead men who stand silent and unmoving at their posts.

One well-known American ghost ship, "The Palentine," pillaged, fired and sat adrift off Block Island, near Rhode Island, is said to appear each year on the date of the event. Even the "Titanic," some say, has become a "ghost ship" and is sometimes seen on the anniversary of her disaster.

The legendary "Flying Dutchman," seen in bad weather off the Cape of Good Hope, is often hailed by other ships and is occasionally even reported to be boarded! According to one version of the story, its captain vowed he'd round the Cape during a storm or be cursed, and now he and his crew of dead men are condemned to sail the seas forever.

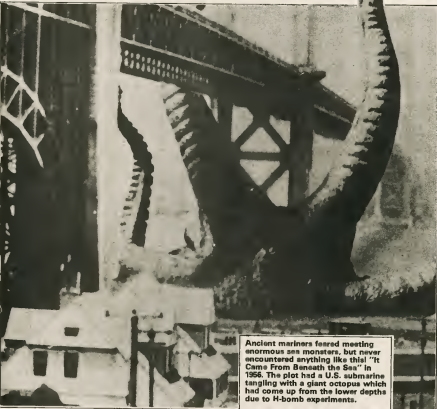
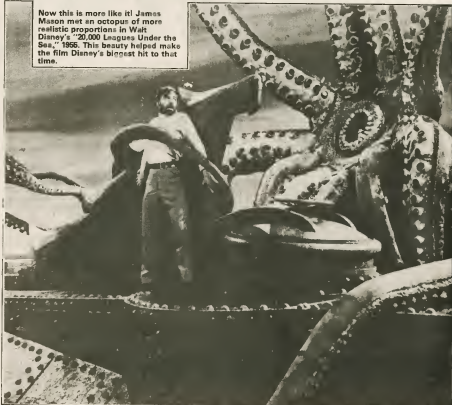
The "Flying Dutchmen" may be a famous bit of seafaring fiction, but another ship, its crew and passengers became the subject of a true story. The "Mary Celeste" sailed from New York for Genoa in 1872, but a month later she was found floundering

helplessly 400 miles off the Azores. The ship's log was still open in the mate's cabin, and most of the cargo was intact, although there was more than three feet of water in the hold. The ship's one life boat, crew members and two passengers were missing. For over 90 years, the fate of the crew and passengers of the "Mary Celeste" has remained a mystery. Theories range from mutiny and murder to the sudden appearance of an island from the depths of the Atlantic which lured them to their death.

But it's not just ships that become ghosts. The spectres of shipwrecks

sailors are said to inhabit Sable Island, off Nova Scotia. This moving spit of sand, which often can't be seen on a cloudy day, is called the "Graveyard of the Atlantic." Since its discovery some 450 years ago, it has trapped and destroyed at least 400 ships and claimed 10,000 lives. More than \$2 million in gold is still believed hidden in ships' strong boxes scattered in the sand and surf. The ghostly inhabitants of the island are said to include two 17th-century characters—a French nobleman, banished by his king, and an Englishman who goes about singing psalms!

Now this is more like it! James Mason met an octopus of more realistic proportions in Walt Disney's "20,000 Leagues Under the Sea," 1955. This beauty helped make the film Disney's biggest hit to that time.



Ancient mariners feared meeting enormous sea monsters, but never encountered anything like this! "The Creature from the Black Lagoon" in 1956. The plot had a U.S. submarine tangling with a giant octopus which had come up from the lower depths due to H-bomb experiments.

Ancient Greek sailors believed that ships were wrecked upon the rocks when their crews were lured by the beautiful music of mythological songstresses, or Sirens.

These legendary Sirens weren't the only women thought to imperil ships. So far as most salts are concerned, lady luck is unlucky especially if the lady is on board ship. This feeling probably goes back to the days when sailors hated to sign with a ship that carried the captain's wife, because they feared that she'd countermand orders and find fault with the crew. This led to the belief that a ship on which a woman traveled would have a longer journey than

usual, run out of provisions or encounter other trouble.

To sailors, a cat is also bad luck. Almost every move she makes is ominous. If she meows at night, she's summoning a tempest, and if she howls or cries at any time, she's calling on witches to do their mischief.

The sight of rats leaving a ship is enough to strike fear into the heart of even the boldest sea dog—for it's long been thought that these animals have psychic powers that enable them to know that a ship's in danger long before its crew does. Rats do leave a sinking ship, but it's probably

merely because they have an easier time swimming for it than their hapless fellow passengers. In fact, they'll even leave a poverty-stricken vessel which can no longer support them properly and go in search of better lodgings!

One animal that sailors did like to have on board in days gone by, surprisingly, was a pig—for it was believed to have special powers that enabled it to see the wind.


So the next time you take an ocean voyage or walk along the seashore, if you see a ghostly galleon, or hear a crusty, "Ship ahoy, mates!" when you look at a ship in a bottle—it may not be just your imagination.



Here's what happens when you try to turn a sea monster into a regular Joe. In "Revenge of the Creature," (1955), the Creature from the Black Lagoon went on view in a Miami aquarium. In "The Creature Walks Among Us," (1956), the last of the Lagoon trilogy, he underwent plastic surgery to make him more human.

As you can see, it didn't work. The Creature, following his humanizing surgery, is placed in a cage. He revolts, tears apart the laboratory of his captors, then heads for the ocean. The idea of mermaids and marman is as old as the sea, but seldom has the screen produced a monster to compete with our fishy friend from the Black Lagoon.





Did visitors from outer space come to California as early as 1896? Here's a closer look at "The War of the Worlds" saucer. Back in the 1930's, Orson Welles terrified America with a radio adaptation of the tale that many listeners mistook for an actual Martian invasion.

A true report of the space ship that visited Earth in 1896!

It's frame was like the body of a great bird casting a powerful ray of light as it passed over the city of Sacramento on the evening of November 18, 1896.

Not suspecting anything unusual, the residents of the city were preparing for a fruitful Thanksgiving despite rumors of a strife between Spain and America. The papers were filled with the usual local political issues. Perhaps the appearance of the mysterious airship was a form of mild relief for a very tense populace. But soon the entire West Coast would play host to a fantastic series of events making national headlines reporting that a heavier than air "flying ship" had actually been sighted. Today, almost 90 years later, no rational explanation has been offered to explain its appearance. This fact, and its striking similarity to reports of UFO sightings in the past 25 years, has led many serious saucer authorities to the conclusion that the airship of the 1890's was indeed extraterrestrial.

From its first appearance on that November night until the following year, when the airship

vanished, reliable observers in 32 states were to tell incredible stories that had no place in their otherwise rational lives.

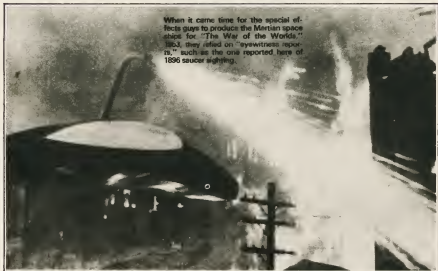
The first sighting of the airship was when hundreds, according to reports in the *San Francisco Call*, saw the craft hanging silently in the sky as if suspended from a cloud. The ship soon began to move with the motion of a drunken bird, which observers stated seemed to be made of a bright shiny material. Four large propeller type devices, situated two on each side, apparently powered the craft while two searchlight beacons scanned the nearby countryside.

Some claimed that the ship made a brief sweep over the state capital building, then rose swiftly and headed south.

Five days later, the craft was over Oakland and San Francisco. In Oakland, traffic came to a halt and residents went to their roofs to view the visitor's close approach. The town was reportedly turned into day by the beams of light produced by the "monster of the air."

Meanwhile in San Francisco hundreds of

MONSTERS OF THE SKY





townspeople watched the crazy antics of the airship. A Major Sutro claimed that he could see the object moving toward his estate and then out to see playing its searchlight beams on a heard of seals, sending them screaming into the chilly water.

The *Oakland Tribune* of Nov. 25th, 1896 carried this report: "... several citizens say that while at first only a bright light was visible moving quickly through the air, later the body of an egg-shaped object became visible. Charles White of East Oakland crossed on the 6:15 ferry and says the mysterious visitor in the heavens rapidly approached and reced the boat across the bay hovering over Alameda by the time the boat docked."

The paper goes on to describe how residents of Red Bluff asserted that they saw the airship about 7 p.m. moving south. Soon after it's disappearance "a telegram from Chico (42 miles south) stated the supposed airship had passed over the town soon after 7 o'clock."

On December 2nd the *Los Angeles Times* carried a story entitled "A Flight of Imagination—Another Man Who Has Seen the Airship." In this case not only was the airship sighted but John A. Horen, a resident of San Jose, claimed that he went aboard the ship and actually took a ride with its pilots.

"We went on horseback to a point on Sandy Beach, where the airship was, got aboard and rose very high. The height was registered by a meter on the ship. After leaving Sandy Beach we traveled westward. Before day, next morning, we saw lights. I was told that these were the lamps of Honolulu. We turned east and Saturday evening about dark landed near where we started. The airship rose by means of two propellers. The movement was noiseless and swift... the motive power is not steam or electricity. It is a wonderful machine and can be stopped and made to stand still in the air anywhere and come down light as a feather."

Horen described the occupants of the ship as being human in appearance and even suggests that the craft was built on earth by a "secret inventor" who did not want plans of his aircraft released until he had obtained the necessary patents to protect his discovery.

The airship seems to have vanished from December 1896 to March 25, 1897. Then people in northern Kansas and southern Nebraska saw it. It was observed on March 25th at about 10 p.m. by 50 citizens of Belleville, Kansas. The airship was also seen in Hadhem, Washington

Michael Rennie as Klatu, a visitor from another planet in "The Day The Earth Stood Still," 1951. Having just landed in Washington, D.C., Klatu holds out a gift for the President. A trigger-happy soldier shoots it out of his hand. "A pity," says Klatu, "with that your President could have studied life on other planets." This spaceman was no monster.

and Merysville, Kansas, as well as in Beatrice and Lincoln, Nebraska. At all points witnesses remarked that it seemed to be "under perfect control of the navigator."

The *Harrisburg Modern News* of April 9th blessed their readers with page-one headlines that the airship seemed to be "moving from the Pacific Coast to the Atlantic." The night before in Everest, Kansas dispatches announced that "the mysterious light appeared there shortly after nine o'clock" and according to the *Harrisburg's* correspondent "it first came into sight from the southeast and was seen by hundreds of people." The cor of the airship was canoe-shaped and about 30 feet long.

One of the most prominent appearances of the airship was over Chicago on April 9th. Close to 800 saw it. So much excitement was caused by the appearance of the aerial visitor that the *Chicago Tribune* the next day carried lengthy accounts of what witnesses had seen.

On April 15th, the South Dakota *Argus-Leader* reported that the ship had landed in Illinois and that "people had talked with the passengers."

"Springfield, Illinois, April 15 — Adolph Winkle and John Hulle, farm hands, have made affidavit that an airship landed two miles north of here at noon. They visited the ship and conversed with the inmates, two men and one women. They are repairing the electrical appar-

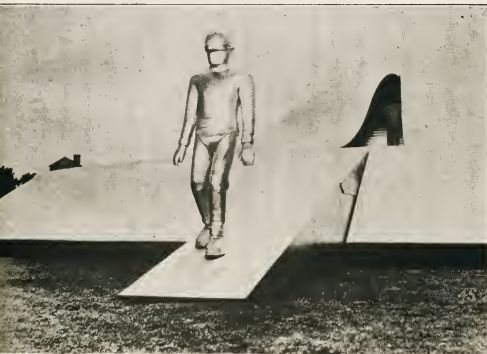
atus and seerch light machinery. They said they came here from Quincy in 30 minutes and will make a report when Cuba is declared free. The ship and occupants left for the south at one p.m. The farmers' description is similar to descriptions heretofore given."

In Childress, Texas, Rev. J.W. Smith was the first to discover the "visitor." He thought at first that it was a shooting star, but after watching it a moment or two, saw that it was positively not. "It soon disappeared, traveling in a westerly direction. I would estimate that it must have been 2,000 feet high and traveling very fast."

One of the few reports which described the occupants of the airship as other than human was carried in the *Lansing State Republican*.

"This morning at a point a mile and a half south and west of Williamston, a flying machine alighted. The airship was seen about an hour before it alighted, by a dozen farmers or more, who had been watching it. On its attempt to alight, they gathered around, but a good many

"The Day the Earth Stood Still" was a superior sci-fi flick and one of its main delights was the robot. His death ray vaporized guns and tanks.





"Invasion of the Saucer Men," 1957, kidded horror and sci-fi movies. The visitors from space were bug-eyed biggies with exposed brains. The movie was witless.

In "Invaders from Mars," 1953, a small boy witnesses the arrival of space men. Strictly B-movie stuff, apparently they came from a second-rate costume shop.

of them did not remain longer after the landing of the ship. A strange man, if men he might be called, was in charge of the ship. While he seemed to have plenty of clothes, he seemed to have no use for them, as he was almost naked, and seemed to be suffering from the heat. He is almost 9½ feet tall and his talk, while musical, is not talk at all, but seems to be a repetition of bellowing. One of the farmers, who was somewhat braver, attempted to go near him and got a kick that will last him for some time, having got his hip broken. Great excitement prevails here, and lots of people are flocking here from Okemos and Locke to view the strange being at a distance, as no one dares to get near him."

Probably the most astounding of these appearances occurred not far from the small cattle community of Le Roy, Kansas on Monday April 21st. It too involved other than human occupants, and resulted in the disappearance of one prize heifer owned by Alexander Hamilton whose testimony is verified by seven other witnesses.

The papers of this period give the following account. "When about 300 feet above us it seemed to pause and hover directly over a two-year-old heifer, which was bawling and jumping, apparently fast to the fence. Going to her, we found a cable about a half-inch in thickness made of some red material, fastened in a slip knot around her neck, one end passing up to the vessel, and the heifer tangled in the wire fence. We tried to get it off but could not, so we cut the wire loose and stood in amazement to see the ship, heifer and all, rise slowly, disappearing in the northwest. . . ."

The following day a neighbor came upon the butchered remains of an animal. The brand on it was that of Hamilton's. It was concluded that his cow had been kidnapped by the mysterious ship and its monstrous occupants.

As if topping off the events of those six months, the ship made a brief appearance over the Washington Monument in the nation's capital and then disappeared completely.

Indeed the evidence for the existence of some





"It, The Terror From Beyond Space," 1958. Originally titled "The Vampire From Beyond Space," this monster drained the blood of his victims. See our vampire article elsewhere in this issue.

type of unexplained aerial object or objects having been seen in at least 32 states during the period 1896-97 is without question. To date only a fraction of the undoubtedly thousands of reports have been researched by such fine investigators as Jerome Clerk, John A. Keel, Lucius Ferish and Dr. Jacques Vellee, author of "Anatomy of a Phenomenon" and "Challenge to Science."

What was the airship? Only continued study can hopefully bring us an answer. However, many similar patterns are apparent between the reports of the 1890's and the UFO sightings of today.

Notes should be taken to the appearance of the creatures seen aboard the ships. As with reports of today, some are said to be human while others take on other forms. Also, the reported cases of "animal-napping" have been on the increase within the past five years. Researchers are just beginning to notice these cases.

As one well-known researcher amply put it, "the war that flying saucer occupants have been waging against us has been psychological. They have spread confusion, fear, and doubt from one corner of the globe to the other in order to keep their movements and their purpose a secret. It's a fantastic tale of dupes, liars, ESP, and thought control."

The 1890's fief, in this investigator's opinion, is a prime example.

-T.G.B.

**Report from
Bloody Olde England**

**IT'S STILL
HORROR
HEADQUARTERS—
HERE'S WHY!**

The horror film is alive and well in Merrie Olde England, whose natives claim to be responsible for the reborn popularity of the genre in the first place. With three major horror houses operating out of Blighty, England surely remains the headquarters for horror.

The main production companies in the area — Amicus, Tyburn and Hammer — keep turning out the type of material that Hammer first brought to the big screen with a gush of gore back in 1957, with their remake of Mary Shelley's classic "Frankenstein," retitled "The Curse of Frankenstein." It was scripted by Jimmy Sangster and directed by Terence Fisher and it introduced two actors to their first major horror roles—the legendary Christopher Lee and Peter Cushing.

A top horror director, Freddie Francis, who has just completed "The Ghoul" for Tyburn Films and is now working on "The Legend of the Werewolf" for the same company, says the reason British horror films are superior to the American product is that British directors know how to use suspense. Francis has directed such famed

"Trog," 1970, had Joan Crawford trying to understand a missing link. Here, *Trog*, the evolutionary reject, meets a young friend. Freddie Francis directed.



terrorizers as "The Skull," "Trog," "Teles from the Crypt" and "Craze," since starting out as a cameraman and winning an Oscar in that era for "Sons and Lovers" (he also was cameraman on "Saturday Night and Sunday Morning," "Room at the Top" and "The Innocents." As far as his philosophy of filmmaking is concerned, he admits, "I'm not a great authority on mythology and all this cult stuff, but I think I know what is good visually. And I think — I hope I'm right — that the audience goes to see these films because they want to be frightened. And there are very few things you can show an audience that will frighten them. So I like this sort of tease. I think I do it well because I have the eye of a cameraman. And these people go to see the films, and these people understand things like lighting and set-ups, and they can tell from the lighting and the set-up of any particular

shot, what is going to happen. It's a very basic thing, but I use this a lot to fool them. I use the unexpected lighting and the unexpected set-ups for some scenes. And I think they enjoy this. This is my approach to film."

In the British horror mills, a director needs a very specific approach to the job at hand. If for no other reason than the fact that the budgets just aren't nearly as big as they are in the states. Low budget films mean short shooting schedules and limited special effects. Most of the English directors say they don't think a film like "The Exorcist" could ever have been made in their country, because nobody would have footed the bills. And when levitation and 180 degree turns of the head become too expensive, well, there's always lopping off a hand or deep shadows filtering across the moors to produce the right effect.

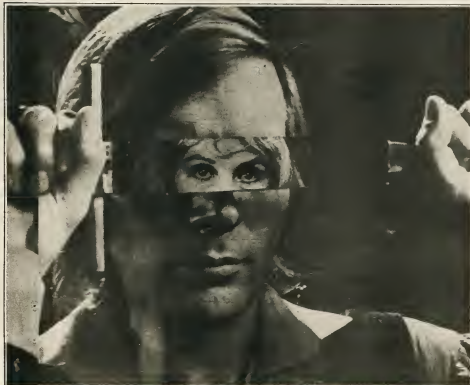


Dr. Marcus and Carla, played by Caroline Munro, bury a dead toad in "Captain Kronos: Vampire Hunter." Legend says that if a vampire passes by, the toad will return to life.

To save himself from Lady Durward's hypnotic stare of death, Captain Kronos shields his eyes with his sword.



"Captain Kronos: Vampire Hunter" is one of the latest from Hammer. John Carter as Dr. Marcus and Horst Janson as Captain Kronos have just destroyed a friend possessed by the evil of vampirism.



Jimmy Sangster was a young production aide in the Fifties when Hammer commissioned him to write the script for a new Frankenstein flick. He had already penned one script for them, but in no way considered himself a screenwriter. He got the job on "The Curse of Frankenstein," he says, mainly because "I was in the office, and the idea of Frankenstein came up."

"The Curse of Frankenstein," which critics predicted Hammer Studios were crazy to be filming, ended up a terrific box-office success. It established Jimmy Sangster as the leading horror writer in London, and he churned out such screeners as "Dracula," "The Mummy," and "The Revenge of Frankenstein" before eventually settling with his American wife in California, where he now does television scripts for "Benecek," "McCloud," and made-for-TV movies.

Sangster says he didn't exactly quit working for Hammer. "I used to work for Hammer permanently," he says, "as a production guide. When I became a writer, I suppose 75% of my output went to Hammer for a little while. I started working for other people, and I wanted to come to the United States. Hammer doesn't work over here." In the States, Jimmy has shied away from sheer horror, preferring to work more in the vein of chillers and intrigues that became his trademark in England.

The Hammer gothics were certainly an influence on American horror film producers whose grizzlies often make the British bloodbaths look like tap parties. But is it the gore — or the violence that keeps the audience gasping for more? Director Roy Ward Baker, who directed "Dracula and the Legend of the Seven Golden Vampires" recently, has some ideas on that subject.

Says Baker, whose latest film is the first to blend Kung Fu with vampirism, "Of the two, sex and violence, I can see far less harm in sex than I can in violence. I think that the violence is far more reprehensible or criticizable to my mind — some of the stuff I see People get carried away with chopping peoples' heads off and sticking swords in people and all that sort of stuff. While you're doing it, you know it's not real. But there are most audiences that want that, and the movies are for mass audiences, so to a certain extent you must give the mass audiences the things they want to see."



Baker doesn't think outright violence is necessary in horror pictures, saying, "You see, this last picture, 'The Seven Golden Vampires,' now that has got a certain amount of violence in it, because it's got those men in it operating the mortal coils. That is an element that is not, in fact, really true to the general run of horror. You see, in a vampire picture, usually one or two

people have to have a wooden stake stuck through them in order to kill them off. There have been one or two beheadings — I've done that myself. But, apart from that, there's not usually a great deal of violence in horror pictures, not the true horror pictures, which is basically Dracula or Frankenstein or the ghoul or the cat people or the werewolf or the mummy."

A scene from "The Mummy," 1959. Terence Fisher directed this Hammer release from a script by Jimmy Sangster.

Baker feels more certain that empathy with the characters in a terror flick is the most important aspect. "The effect of a horror picture," he says, "is entirely derived from how much you really believe and care about that girl's predicament when she's tied to the railroad track or whatever it is. I think you disregard that at your peril. Particularly with a horror picture. What we're talking about is melodrama. And melodrama has not got all the underlying qualities and the depths of drama, so that you've got to be even more scrupulous and careful to get belief in your characters. They're not usually written on the level of Shakespeare, let's face it!"

Since the horrific outpourings of Hammer in the Fifties, scary movies have gained a lasting place in English films. With the major studios in dire shape financially, they are kept going a great deal by the horror films. Pinewood Studios outside of London has greatly profited by the two Tyburn Film productions — "The Ghoul" and "The Legend of the Werewolf" — which have been shot on the premises.

Horror is alive and well and quite ghostly, thank you, in England. If it seems not so healthy when looked at from the States, it's undoubtedly because English horror films haven't been finding the same kind of whomp distribution they once had. In the old days, when American companies were producing their own fair share of bloodbaths, like "House of Wax" and "Fall of the House of Usher," horror bills were the rage. Now a major movie like Hammer's "Frankenstein and the Monster from Hell" receives only a smattering of reviews here and an opening — likely as not — at the bottom half of a double bill.

With the new popularity of horror movies in America, England is naturally looking to the U.S. for a resurgence in the popularity of their own films. Here, the British horror industry boasts pros who could teach the younger American directors a thing or two and stars who have gasped through the years as horror after horror has met their eyes. Their budgets, as much as anything else, have kept British films on the gothic level — getting their thrills and chills more through creeks and crashes, and upfront, fantastical horror more than subtle, realistic terrors — but, with the trend moving towards less violence and more melodrama, the British scare factories may once again end up on top.

FRANKENSTEIN (Continued from page 58)

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Teddington Studios realizing that his ambition was to become a director. His chance came in 1948 when he joined the Rank Organization as a trainee director, working on two or three low-budget features. With this experience behind him, Fisher was asked to co-direct with Tony Darnborough "The Astonished Heart" (starring Noel Coward and Margaret Leighton) and "So Long at the Fair" (Dirk Bogarde and Jean Simmons).

In 1951 he made his first film for Hammer entitled "The Last Page." Others followed for the same company, including "Stolen Face," "Mantrap," "The Four Sided Triangle," "Spaceways," "Blood Orange," "Face the Music," "Mask of Dusk" and "Men of Sherwood Forest."

Then in 1956 Hammer decided to remake the Hollywood horror films of the 30s and Fisher was chosen to direct the first one, "The Curse of Frankenstein." The film was a phenomenal success all over the world and earned something in the vicinity of five million dollars. In 1957 Fisher directed the first "new" "Dracula" (U.S. title, "Horror of Dracula") and its success equalled that of the previous *Frankenstein* film.

In 1957 he directed "Revenge of Frankenstein." In 1958 he made "The Hound of the Baskervilles" and "The Man Who Could Cheat Death." In 1959 came "The Mummy," "Strangers of Bombay" and "The Two Faces of Dr. Jekyll."

In 1960 he directed the second "Dracula" — "The Brides of Dracula," followed by "Curse of the Werewolf," "The Pirates of Blood River" and "Phantom of the Opera." After "Evil of Frankenstein," he made nine pictures including "Dracula, Prince of Darkness" and "The Devil Rides Out." In 1968 came "Dracula Has Risen From the Grave" and in 1969 "Frankenstein Must Be Destroyed."

Then came two accidents which laid him up for the best part of three years, each following unfortunately upon the other. Happily, 1972 saw the return to the cinema of Fisher, whose work has made him a cult figure to horror fans throughout the world.

Fisher is married, lives outside of London and has one married daughter, Mary.

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Other key technicians working on the film are Art Director Scott Macgregor, Make-up Artist Eddie Knight, Editor James Needs and Assistant Director Derek Whitehurst. They also have a thorough knowledge and profuse training in the field of traditional horror films.

The producer of "Frankenstein and the Monster From Hell" is Roy Skeggs, who, as Hammer's Production Supervisor, makes his producer's debut with this film. Skeggs set out to retain the essential conception of escapism as in the past, knowing that audiences today can accept far more visually horrifying scenes than in the past. A brain transplant, for instance, is actually seen and not merely referred to, eyes are placed into empty sockets and hands are stitched onto arms, all thanks to the ingenuity of the make-up technicians. The *Monster, Frankenstein's* latest creation, is a bizerre being indeed.

Once again the screenplay is by John Elder, who has fashioned many a terrifying script for Hammer. He has updated the horror while retaining the essential "close your eyes if you're scared" approach.

The story is set in the Criminal Lunatic Asylum where it is believed *Frankenstein* died after prolonged imprisonment. However, a young devotee of *Baron Frankenstein* is now similarly committed to the same asylum and finds his idol very much alive. He is allowed to assist *Frankenstein* with his experiments. Together they put together "The Monster From Hell."

"Frankenstein and the Monster From Hell" is set mainly within the confines of the asylum. Art Director Scott Macgregor's set designs provide an unnerving atmosphere of stifling claustrophobia and Frankenstein's laboratory is filled with bloodcurdling and ingenious mechanical apparatus.

The *Monster* of Dave Prowse is an awesome figure. His gigantic seven foot frame fills the screen. His huge hairy body and Neolithic-shaped head are the joint effort of Special Effects Expert Les Bowie and expert horror movie Make-up Artist Eddie Knight.

"Frankenstein and the Monster From Hell" was filmed at MGM/EMI Studios. It is being distributed by Hammer in the United Kingdom and



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MONSTER NEWS

(Continued from page 9)



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after a long whistle-stop tour plugging my new book," chuckled Ray, "Zombiel That was my idea of type-casting. I accepted at once." George Hamilton is Ray's co-star on "The Dead Don't Die" along with Linda Cristal and Joan Blondell.

The macabre fantasy "Shanks" is doing so well that Marcel Marceau, the French mime and star of the film, has agreed to do a second film for director William Castle.

Wonder how Hollywood's Dracula Society spent Halloween? They went to see "The Rocky Horror Show," the long-run stage hit currently in L.A.

A film version of the "The Rocky Horror Show" has just started filming in England. Twentieth-Century Fox will make the off-beat satirical rock musical comedy one of the company's major productions. Lou Adler, president of Ode Records — who acquired the American rights to "Rocky" — will serve as the film's executive producer; Michael White, the original producer, will function in the same capacity, with James Sherman repeating as director. Barry Bostwick has been set to play the young male lead. Tim Curry, who appeared in the London end Los Angeles productions of "Rocky," will reprise the role of "Dr. Frank N. Furter" while at the same time making his film debut. The original book, score and lyrics were written by Richard O'Brian who, in association with director Sherman, has written the screenplay. His original contemporary score, utilizing various rock styles, will run throughout the picture.

The rock 'n horror combination is apparently going to be with us for a while. Already out is "Phantom of the Paradise," a rock version of the old chiller "Phantom of the Opera." And on its way as one of ABC-TV's "Wide World Mysteries" is "The Werewolf of Woodstock." There are also plans for a rock-Dracula to be called — what else? — "Rockula."

Composers Al Kasha and Joel Hirschhorn are rapidly becoming typed as "disaster musicians." They've done the scores for "The Poseidon Adventure," "The Towering Inferno," and ABC-TV's "Trapped Beneath the Sea." The guys ought to get out an album "Music to be Scared By."



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